

Vogue

INCORPORATING VANITY FAIR

Paris Openings II
September 15, 1939
Price 35 cents

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Blum



"Loomed to be heirloomed"



Fashion decrees the regal . . . perfect decoration during Fall and Winter's social whirl. "Shadow Tone" in washable cotton gives that atmosphere of elegance achieved in the past only by the most expensive fabrics. Vogue has called it a contemporary classic. Worthy companions are the new Bates Fine Percale Sheets, the first truly luxurious percales ever to bear such modest price tags.

The subtle elegance of "Shadow Tone," the Bates bedspread pictured above, recommends it to either the modern or the period room. Comes already laundered, sunfast and tubfast, of course. "Shadow Tone" is now being featured by America's smartest stores at \$4.00.

Bates

BEDSPREADS • FINE PERCALE SHEETS

Write today to Bates Fabrics, Inc., 80 Worth Street, New York City . . . for booklet of new patterns.



BLUE WITH
DARK BLUE

ROSE WITH
MAHOGANY



TAN WITH
BROWN

GREEN WITH
DARK GREEN



ROSE BEIGE
WITH WINE

Mail orders filled

BEST & CO.

Fifth Avenue • New York



Young Cosmopolitans

Pick a

“LITTLE UNIFORM”

13.95

They find the ideal dress . . . one that's trim enough for class, gay enough for dating . . . a dress, carefully tailored for slim, young figures. Then they buy it in different colors and fabrics . . . make it the classic “mainspring” of their wardrobe. This is Best's LITTLE UNIFORM, 1939-40 (note the new button-up placket). In natural or gray flannel — plain colors or stripes. 11 to 17.

GARDEN CITY MAMARONECK EAST ORANGE
BROOKLINE ARDMORE GROSSE POINTE
CLEVELAND HEIGHTS WASHINGTON, D. C.

New K-treated*

Curtains that dust can't stick to; raincoats and shower curtains that can't get wet; tablecloths and aprons that never spot



THINK of smart fabrics, for almost any article you can imagine, made permanently proof against water, stain, dust, moths—and almost proof against wear!

K-treatment is a practically invisible coating of Koroseal, a new Goodrich synthetic which contains no rubber, has no odor, can never become stiff in cold weather nor tacky in hot, never cracks, cannot get soggy because it cannot get wet. While K-treatment does not protect the colors of the fabric, the coating itself is permanently sunproof.

Smartness in a downpour

Coats, hats, parasol-umbrellas of K-treated* fabrics stay crisp and attractive in any weather, and let you feel as confident of appearance in a deluge as you are at a dinner party.

Shower Curtains. Aprons. Draperies. Tablecloths

K-treated shower curtains never get soggy, never need to be dried. Draperies don't collect dust. Aprons last longer, stay neat and crisp. K-treated tablecloths have the lustre of fine damask and—even if someone does upset his coffee—all you need do is wipe it off, and the tablecloth is as gleaming white as ever.

K-treated fabrics can be washed, ironed and sewn, hems can be turned just by ironing with a hot iron, and the fabrics do not ravel.

Look for this amazing fashion-first in your favorite store. You'll enjoy the thrill of a new style discovery! The B. F. Goodrich Co., Akron, Ohio.

THE NEW

*K-treated** *fabrics*

(COATED WITH KOROSEAL) BY

Goodrich

*A trade-mark of The B. F. Goodrich Co.



Suit-original in red-raisin wool. Smooth dress, and shirred-weave jacket with Baum Marten tails to tie under your chin.

ON THE PLAZA • NEW YORK
**BERGDORF
GOODMAN**
5TH AVENUE AT 58TH STREET



DOROTHY GRAY PORTRAIT FACE POWDER

for angels
with very fussy skin

HAVE dry summer wind and heat made your skin "touchy"? Treat your face to the pure charm of Dorothy Gray Portrait Face Powder. It contains no orris, no starch, no ingredient generally suspected of arousing allergies! Its special emollient ingredient gently aids a sensitive complexion. Light and fluffy, Portrait Face Powder *clings*...lending the skin a look of translucent clarity. Dorothy Gray Portrait Face Powder comes in all Dorothy Gray skin-tone shades, including fall's favorites—*Glo-Rachel*, *Special Blend*, and the NEW *Angel Pink*. \$1.



Copyright, 1939
by Dorothy Gray
Ltd.

DAREDEVIL LIPSTICK—New mischief-making bright red, to wear with fall clothes in black, greens, slate blues, winter white. *Siren*, *Scarlet*, *Royalty Red*, *Plum*, other important fashion shades. Dorothy Gray Lipstick—creamy-moist, indelible as can be. \$1.

ELATION MAKE-UP FILM—angelically light powder base. Feels like a fluff of nothing—yet it coaxes your make-up to cling faithfully, delicately. Helps a summer-baked face look soft and pliant again. \$2, \$1.

THROAT CREAM—Rich lubrication for crêpey, fallow throats. Stroked on briskly, helps stimulate circulation, liven up tone. \$4, \$2. With Chin Strap, \$5.

DOROTHY GRAY SALONS . . . 683 Fifth Avenue, New York . . . Paris
London. Dorothy Gray Salon treatments are also available in smart stores
in the following cities: Los Angeles . . . Denver . . . Washington
Boston . . . Milwaukee . . . Buffalo . . . Norfolk . . . Chestnut Hill, Philadelphia
San Francisco . . . Seattle . . . Brussels . . . Amsterdam . . . The Hague
Rotterdam . . . Cannes . . . Nice . . . Monte Carlo . . . on the Grace Line
"Santa" ships . . . and on American Republics Line "Good Neighbor" ships.

DOROTHY GRAY

THESE AND MANY OTHER EXQUISITE DOROTHY GRAY PREPARATIONS AT SMART DEPARTMENT AND DRUG STORES



To look like an heiress. It's a particular trick of this new suit—to make you look soft and sweet and richly wrapped in furs. One of the new duvetyn-like wools that feel like velvet to the fingers. A stem-lined dress with box jacket in the new wrist length. Wide tuxedos and big limp muff of Siberian squirrel dyed sable brown in London. In this Winter's new bronze green or bronze brown. Also black. Sizes 12 to 20. The suit with matching muff, 175.00 **SUIT SALON—FOURTH FLOOR** Wear it with a soft little pillow beret of the matching brown fur. **FRENCH MILLINERY—SIXTH FLOOR**

HAMMER BRAND

Soft-drape Persian Lamb



Endowed not only with beauty, but

with lasting beauty. Not merely

fashionable, but possessed of that under-

lying quality which assures a place

secure above the passing vagaries of

the mode. Retaining its rich color, its

brilliant lustre, its tight curl, and its

gracious softness through season after

season of sure style satisfaction.

Preferred by women who seek the best—

and who know the best when they find it.

At your Favorite Fur Salon.

INSIST ON THIS



TRADE MARK

jay thorpe



transition

town costume, a Jay Thorpe original, from our exhilarating Fall suit collection. Mark the fitted and flared wool dress, the wool sleeves in the snug velveteen jacket. 95.00

FIFTY-SEVENTH STREET WEST, NEW YORK



OUR "WESTKIT" CARDIGAN — NEW BRAEMAR SENSATION

Your choice of two new matching pullovers

A Westkit!—made just like your pet tweed one—but in the divinely soft 100% pure cashmere that spells Braemar of Scotland. Ribbon-bound in a new manner, it has deep V-neckline. And—more fashion news!—down the front it has tiny little matching grosgrain buttons. Note, too, the suave fitted lines. Featured in Duff blue. **\$16.95.** New-collared pullover, with ribbon buttons, **\$15.95.** Classic pullover, **\$12.95.**

Peck & Peck



Sketched at Cartier's

Lady in a Jeweler's Shop: The Time, this newest winter season...the Costumes, from the finest makers...the Woolens, made by Hockanum! In these beautiful fabrics you will find colors that rival the depth and richness of jewels...luxurious weaves like Chinchilla, Duvetyn, fine Bouclé, and other twist-weaves...everything that formal clothes demand! On sale in good shops everywhere...ready to wear in suits and coats (many of them fur-trimmed), such as those illustrated. For the names of shops selling the clothes in the picture, write to J. P. Stevens & Co., Inc., Empire State Building, New York.

Hockanum Mills, Rockville, Conn. • Founded 1809 • Division of M. T. Stevens & Sons Company, North Andover, Massachusetts • J. P. Stevens & Co., Inc., Selling Agents, Empire State Building, New York, N. Y.

H O C K A N U M
Woolens

Greeting the New

AMERICAN CANNON SERIES



CANNON TOWELS

Cannon Towels, Cannon Sheets, Cannon Pure Silk Hosiery

You'll be more than ever ardent about American Design when you see Cannon's new Americannon Series.

Here are towels fashioned with fond memories! Linked in tender sentiment to today's flowered walls, flounced curtains and gracious furniture!

You'll prize the Prim Patterns with their neat, nodding flowerheads . . . their ribbons, scrolls and lattices . . . their block designs that danced right off a patchwork quilt!

You'll look long and lovingly at Stitchery Borders . . . their close-woven, colorful bands are just like satin-stitch embroidery.

in **CANNON TOWELS**



You'll dream (and color-scheme) over Shades of Sentiment . . . the new Cannon texture towels have two and even three tones in their sculptured motifs.

And the fourth group above are our freshest floods of color . . . in duets like Elberta Peach and Dubonnet, or solo tones for monogramming smartly.

And they're all such *sound Cannon values!* You can buy them in armfuls . . . in a wide variety of colors and designs . . . in matched sets; Cannon makes so many towels (in the world's largest towel mills) that they can give you wider variety and better values all the way from 25c to \$2. Cannon Mills, Inc., New York City.

CANNON TOWELS **TOWELS**

Cannon Towels, Cannon Sheets, Cannon Pure Silk Hosiery

Glamour after Dark

BY DU BARRY



To coax your skin back to its loveliest . . . to prepare you for a glamorous fall season . . . our special Du Barry creams and lotions designed to help stimulate, smooth, and beautify!

Now THAT summer's gone, what about your skin? Have you kept it fair and lovely? Or, in spite of all our warnings, did you let it get too tanned . . . dry and weatherbeaten?

Well, don't despair! We have special Du Barry Beauty Preparations all ready and waiting for you, to help you with your skin . . . to coax it gently back to its softest, smoothest, loveliest!

So start now to prepare for a glamorous winter! Consult the Du Barry beauty advisor at any of the better cosmetic counters. She will tell you which of our creams and lotions are best suited to your beauty problem, and how to use them in a simple home treatment, the "Beauty Angle" way.

Du Barry Rose Cream Mask — A deliciously fragrant cream which stimulates and smooths tired, neglected skin. We suggest it as a "must" for this season. \$1.50, \$2.50, \$4.50.

Derma-Sec Formula — A special lubricating and softening cream for extremely dry skin. Particularly recommended for the treatment of "weatherbeaten" necks. \$3.50, \$7.50.

Cleansing Cream for Dry Skin — A light, fluffy cream with a special softening and lubricating base. Soothing to sensitive skin. \$1.00.



Smart Du Barry make-up items, in fashionable fall and winter shades, to glorify your loveliness. Matching lipstick and rouge in stunning cases, \$1.00 each. Powder, fine-textured, flattering—large box \$2.00.

Gown and jewels, Bergdorf Goodman . . . Glamour by Du Barry

Du Barry

BEAUTY PREPARATIONS

MADE BY RICHARD HUDNUT • NEW YORK • PARIS • TORONTO



Costume in Blue Fox tone. Note the new muff pocket, the side pleats

Trio Triumphant



To augment this precious perfume—created for those who demand a fragrance imparting an aura of discernment to its wearer—Yardley now introduce “Bond Street” Toilet Water and Dusting Powder . . . both blessed with the aristocratic fragrance that has made “Bond Street” Perfume the choice of great ladies everywhere. Obtainable at Yardley’s, 620 Fifth Avenue, New York, and at all finer shops. \$2.50, \$4.50, \$8.50, \$13.50. Dusting Powder, \$1.50. Toilet Water, \$1.50.

BY APPOINTMENT TO HER MAJESTY QUEEN MARY



Bond Street
A Perfume by Yardley

GEORGE PLATT LYNES



Henri
Bendel
10 WEST 57
NEW YORK

Your Fall-Winter Suit . . . let it be in tones of grey, deftly blended. This one, with its steel grey tweed coat, grey persian trimmed, tops a lighter grey silk dress. A Bendel original.



... and **REVLON** at her finger-tips

"The nail enamel your manicurist recommends"



Milgrim Original

Costume ensemble to wear at once. Autumnal colors match . . . in tweed coat and wool dress.

SIX WEST FIFTY-SEVENTH STREET, NEW YORK. ALSO AT MILGRIM EAST ORANGE, WHITE PLAINS, CLEVELAND, DETROIT



Quality and style at its very peak—left style 1503, center style 1505, right style 1504. Always at the leading store. Write for the name of yours.

★ ROTHMOOR COATS

★ REG. U. S. PAT. OFF. ©

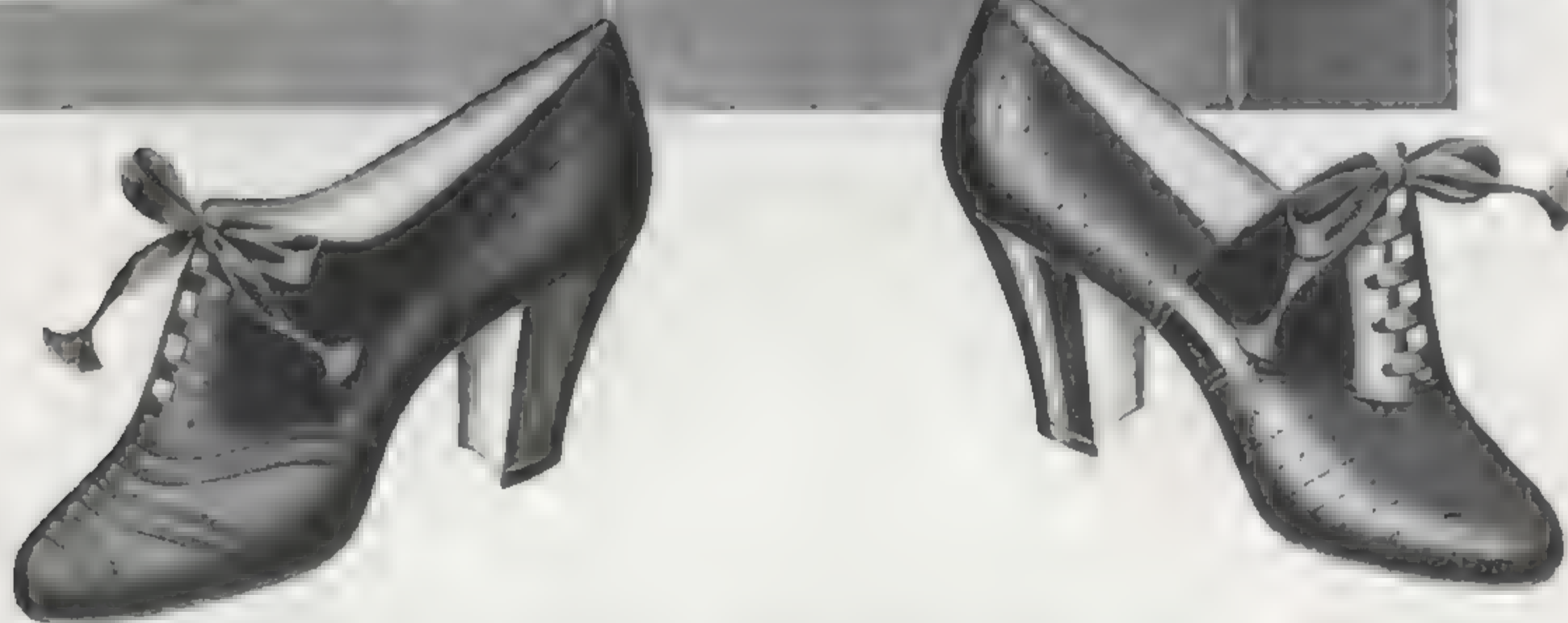
For Dress • For Sport • For Travel

MERCHANDISE MART • CHICAGO



Designed by Clare Potter
... in the new, high-pitched color key
of hunting pink with sporting green
for NEIMAN-MARCUS, Dallas

*Grayflex
footwear*



NOTICE the flattering glances that turn to admire your new Fall Grayflex shoes. They're in fashion-right new designs as fresh as an October morning. Notice, too, the exquisite details, the fine leathers, the "high-price" styling. Your local Grayflex dealer has smart and handsome new models for every Fall occasion.

Illustrated top to bottom: Slash, Renwick, Coquette, Weave, Sando, Poirette

6.75
to 7.75

Albany, N. Y. W. M. Whitney Co.
Altoona, Pa. Klevan Bros.
Atlanta, Ga. Regenstein's
Atlantic City, N. J. Boston Shoe Store
Auburn, N. Y. Shoe & Luggage Shop
Austin, Texas French Boot Shop
Baltimore, Md. N. Hess Sons
Binghamton, N. Y. Sisson Bros. & Weldon
Canton, Ohio McHenry's
Cape Girardeau, Mo. Buckner Ragsdale Co.
Cedar Rapids, Iowa Bailey Boot Shop
Champaign, Ill. W. Lewis & Co.
Charleston, W. Va. People's Store, Inc.
Chicago, Ill. Carson Pirie Scott
Cincinnati, Ohio H. & S. Pogue
Cleveland, Ohio May Co.
Davenport, Iowa Abraham's
Detroit, Mich. J. L. Hudson Co.
Dubuque, Iowa Roshek Bros.
Easton, Pa. Wm. Laubach & Sons

Elizabeth, N. J. Levy Bros.
Elmira, N. Y. Rosenbaum's
Erie, Pa. Halle Bros. Co.
Fairmont, W. Va. J. M. Hartley & Son
Fargo, N. D. De Lendrecie Co.
Fitchburg, Mass. W. C. Goodwin
Ft. Worth, Texas R. E. Cox D. G. Co.
Geneva, N. Y. Smith's Quality Shoe Store
Gloversville, N. Y. Johnson & Murphy
Harrisburg, Pa. Klevan Bros.
Ithaca, N. Y. Rothschild Bros.
Kansas City, Mo. Harzfeld's
Lancaster, Pa. Shaub's
Lansing, Mich. Harryman's
Lincoln, Neb. Haney's Shoe Store
Long Beach, Cal. Columbia Outfitting Co.
Los Angeles, Cal. Columbia Outfitting Co.
Madison, Wis. Kessenick's
Martinsburg, W. Va. Fiery's
Meriden, Conn. Manning-Conwell Co.

Minneapolis, Minn. The Dayton Co.
Morristown, N. J. M. Epstein, Inc.
Mount Vernon, N. Y. A. J. Rice & Co.
New London, Conn. Savard Bros.
New York, N. Y. Stern Bros.
Oklahoma City, Okla. Kerr's D. G. Co.
Olean, N. Y. Hannifan & Maroney Co.
Omaha, Neb. Nebraska Clothing Co.
Parkersburg, W. Va. McHenry's
Philadelphia, Pa. Strawbridge & Clothier
Pittsburgh, Pa. Jos. Horne Co.
Plainfield, N. J. Tepper Bros.
Portland, Me. Owen-Moore's
Poughkeepsie, N. Y. Up-To-Date Co.
Providence, R. I. Kay's Newport
Richmond, Va. Thalheimer Bros.
St. Louis, Mo. Stix Baer & Fuller
St. Paul, Minn. Schuneman's & Mannheim's
Schenectady, N. Y. Philip Gould Shoe Store
Scranton, Pa. Sampter Bros.

Shreveport, La. Goldring's
Sioux City, Iowa T. S. Martin Co.
Springfield, Ill. W. J. Fogarty Shoe Co.
Springfield, Mass. Albert Steiger Co.
Syracuse, N. Y. W. I. Addis Co.
Toronto, Canada Owens & Elmes, Ltd.
Uniontown, Pa. Getty's
Utica, N. Y. C. Sautter's Sons
Washington, D. C. Woodward & Lothrop
Wheeling, W. Va. Nay Shoe Co.
Wichita, Kan. The Innes Co.
Winchester, Va. Lovett's
Worcester, Mass. Marcus Co.
Yonkers, N. Y. J. Cantor
Youngstown, Ohio Lustig's
Zanesville, Ohio McHenry's

*Also featured by 150 other fine stores;
write for name of nearest one*

GRAY BROTHERS SHOES, Inc., Syracuse, N. Y. (New York City Office: 47 West 34th Street)













FROM YOUR HAND, A GREATER TREASURE

Love of beauty is one of the greatest gifts a mother can send with her children into the future. One who finds pleasure in the delicate lines of a fine portrait—glory in the sleepless fires of a jewel—is apt to find all of life the richer. How much this appreciation is enhanced through the actual inheritance of such treasures is something sensed intuitively by every woman who makes a career of marriage. . . . A tiny daughter's first delight in wearing your bracelet—a son's wide-eyed admiration of your shining ring—can give you the essential clue . . . that these young people will prize

most highly always the jewels associated with your own life's pattern. . . . Traditionally, your husband is the donor of your most precious ornaments—your diamonds. But you may give him this advice in their selection. Naturally, only reliable jewelers should be consulted. Color, weight, quality and cut influence the price of diamonds. Use this table to guard against unfortunate "bargains." . . . Many jewelers will be glad to assist him in the purchase of a handsome stone by extending payment over a period of months. Jewels are permanent records in the tradition of your family.

DE BEERS CONSOLIDATED MINES, LTD., AND ASSOCIATED COMPANIES

CURRENT PRICES OF QUALITY DIAMONDS: (*Exact weights shown are infrequent. Fractional weights at relative*

prices.) One-half carat, \$100 to \$200   / One-carat, \$325 to \$600   / Two-carat:  (Square-cut)   (Brilliant) \$900 to \$1750. / Three-carat:  (Marquise)   (Brilliant) from \$1500

Size alone does not determine diamond value. Purity, color and perfection of cutting affect the prices of diamonds, regardless of weight. These prices do not include mounting.

DOBBS



PRESENTS

Three Famous Hats

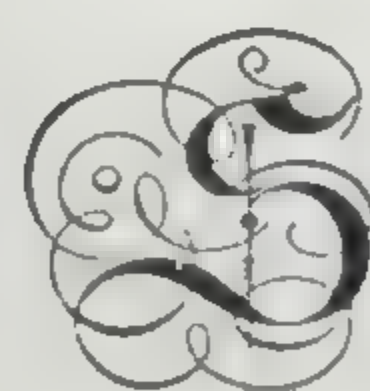
SCALLAWAG



SWEEPSTAKES



FIVE HUNDRED



So smart and wearable...so new in design,
so utterly indispensable in the hatrobe of the well-
dressed woman!...Typically DOBBS craftsmanship
expertly fashioned and exquisitely detailed...accu-
rate headsizes...a selection of stunning Fall colors.

NEW YORK'S LEADING HATTERS

380 Park Avenue, New York

"Whee! Look at that 'mystery run' go!"
 "Cat! Why not tell her about Cannon stockings?"



1. BOY: "By the way, with all your raving, you haven't told me WHY Cannon stockings cut down 'mystery runs.'"

GIRL: "We-ell, Lamb Chop, you see 'mystery runs' are caused by tiny hidden weaknesses. And Cannon stockings nip *that* in the bud, THREE ways!"



2. GIRL: "Cannon has a special air-pressure machine that spots even *invisible* flaws in a stocking. Also Cannon inspects every stocking, not once, but THREE times. Finally, they seal the perfect hose in cellophane Handy Packs—to keep them perfect until we get them."



SEE THE CANNON "WEARING GUIDE"...stamped on the hem of every gorgeously sheer, crystal-clear CANNON stocking! There you have the thread-count and suggested use permanently marked for quick identification.



3. OTHER GIRL: "Pardon me, did you say CANNON hose? Stockings like that would save me a TEE-rific lot of money, you know... Are they made by the towel-and-sheet Cannon?"

GIRL: "Right! And Cannon does a nifty job on stockings, too. See how lovely they are?"



RE-ORDERING MADE EASY. Just use the outside label of CANNON's cellophane Handy Pack... the *thread-count*, *size*, *shade* of each glamorous pair is printed there. Take the label with you when you shop—or mail it to your store.

Cannon Hosiery
 PURE SILK • FULL FASHIONED

TRADE MARK IN U.S.A. CANNON

ASK FOR THESE SHEER, DULL, LONG-LIVED CANNON STOCKINGS AT YOUR FAVORITE STORE TODAY!

85¢ TO \$1.10 A PR.

2-thread to 7-thread. New Autumn shades. Made by Cannon Mills—makers of Cannon Towels and Sheets. Cannon Mills, Inc., 70 Worth Street, N. Y. C.



Step into Paradise

Those Perfectly Heavenly Shoes

Your feet are stars—twinkling in the heavenly bliss of fashion-rightness—when they're graced with Paradise Shoes.

You'll love the glorious comfort of Paradise, too. You snuggle into them as lusciously at ease as a cherub on a pink cloud. If it weren't for the admiring glances of passers-by, you'd scarcely know you had them on.

This Fall, step into Paradise. They're those perfectly *heavenly* shoes.

The Denny



The Hi Ho



The Sis



The Revue

Leading dealers everywhere are featuring Paradise Shoes for Fall. Write for beautifully illustrated Brochure of the new Paradise Autumn Footwear Fashions.



BRAUER BROS. SHOE CO., St. Louis
Makers of Paradise Shoes and Tango Pumps



Germaine Montiel

DESIGNS THE

Ankle-Length
Afternoon Suit

BULLOCK'S-WILSHIRE
Los Angeles

RANSOHOFFS
San Francisco

Basques and Bustles

NEED CARTER'S CURVE CONTROL!

Shades of 1880—it's going to take a mighty trim figure to wear the lovely lady fashions this fall! But, thanks to Carter's new fabrics and clever styling, you needn't wear "armor plate" to achieve a svelte, smooth form. Carter's will take any youthful, freedom-loving miss or matron and firmly flatten her diaphragm, sweetly round the bosom, belittle a middle to a wasp-waist, and

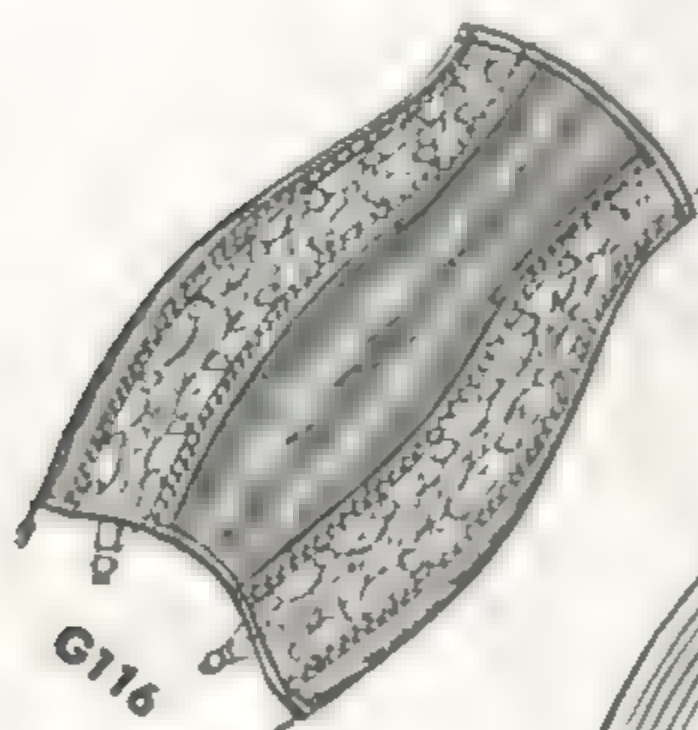
make thighs and hips one long lovely curve. Whether you're in the "Petite Figure Future Group" and need only posture-reminders, or prefer the "De Luxe Models" for their firmer control... you'll find just the comfortable Carter Complete, Girdle or Pantie for you at better stores everywhere. Made of "Lastex" and other fine yarns. Tubbable, of course. From \$2 to \$12.50.

G180 CAPRICE GIRDLE. Sleek, slimming, decorative. 5 slenderizing "Lastex"-rayon satin panels in front, one in back combined with fine Drama Net. Bias boning. Snug waistline. Inch sizes 26-31. Nude. \$10.

Carter's
FOUNDATIONS



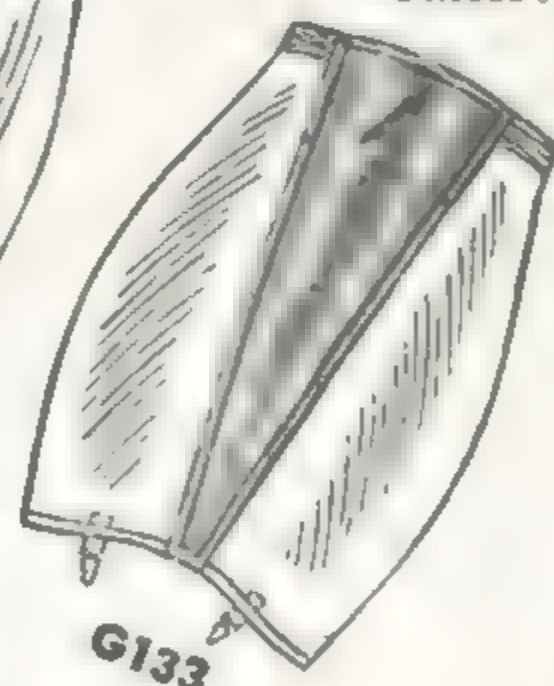
THE WILLIAM CARTER COMPANY, Boston, New York, Philadelphia, Cleveland, Chicago, Dallas, San Francisco. Home Executive Offices: Needham Heights, Massachusetts.



G116



G110



G133



P212



P211

G116 SILHOULACE 8 GORE GIRDLE. Same fabric and construction as F16 Complete. Lightly boned high waistline. Gives long, lovely lines. Inch sizes 26-30. Nude. \$7.50.

G110 BROCADE PANEL GIRDLE. High in front for diaphragm control. Front and back brocade panels and suede-soft "Lastex"-rayon-cotton net sides. 2 small bones. No-roll top. Inch sizes 25-31. Nude. \$2.50.

G133 SILVERSKIN GIRDLE. Sleek medium-weight "Lastex"-rayon jersey. Vertical-stretch "Lastex"-rayon satin front panel. No-roll waistline. Inch sizes 24-30. Nude. \$3.50.

P212 TRIANGLE PANTIE. Sleek long legs with detachable "Hide-away" garters. Ideal for sport and formal wear. Back and front panels. Inch sizes 25-31. Nude. \$5.

P211 TRIANGLE PANTIE. Suede-soft "Lastex"-spun rayon-cotton fabric. Excellent smoothing quality. Vertical-stretch "Lastex"-rayon panels back and front. Detachable garters. Inch sizes 25-31. Nude. \$4.

F10 BASQUE COMPLETE. Soft and kind to the skin. The nipped-in waist is woven in U-back. Long torso for that tall look and feel. Inch sizes 31-36. Nude. \$5.



F10

F16 SILHOULACE COMPLETE. Fits like a charm... feels divine. 4 gores of cotton, "Lastex" and silk power lace. 4 gores of vertical-stretch "Lastex"-rayon satin. Inch sizes 32-38. Nude. \$10.





A—Persian trimmed coat in BOTANY'S Jubilee. Has the new corseted back and handsome Schiaparelli buttons. In black and red. \$69.95



B—BOTANY'S all wool in one of the new side fastening coat styles from the Paris openings. With mink collar, delightfully young and finished. In wine beige, black and blue. \$69.95



C—Velvet cording accents the whittled look of this townwear coat in LORTON tweed. In black and white and brown and white. \$39.95



Herald of Fashion
Reg. U. S. Pat. Off.

PUTS A NEW AND EXCITING SILHOUETTE IN YOUR LIFE

Let these "Herald of Fashion" styles teach you—"it's fun to look feminine!" There is flattery in the new corseted body lines—there is glamour in skirts that undulate as you walk. It's the new silhouette . . . inspired by Paris . . . tailored in fabrics of unusual beauty, lined with DUCHESS and EARL-GLO linings! How can you find them? Go to one of the stores listed and look for the label "Herald of Fashion" or write to the same name, 570 Seventh Avenue, New York City.

D—A two-piece reefer suit of STRONG HEWAT tweed with sheared beaver collar. The coat is nipped to a narrow waistline in back. The skirt is gored. In natural, blue, moss green and wine. \$59.95

Designed by ETTA GAYNES

B. ALTMAN & CO., New York . . . THE HALL BROS. CO., Cleveland . . . CHAS. A. STEVENS & CO., Chicago

Akron, O. A. Polsky Co.
Albany, N. Y. Flah & Co.
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Bakersfield, Cal. Harry Coffee, Inc.
Baltimore, Md. Hutzler Brothers
Beaver Falls, Pa. The Venger Shops
Berkeley, Cal. Sather Gate Apparel Shop
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Loveman, Joseph & Loeb, Inc.
Bluefield, W. Va. The Vogue
Boston, Mass. Slattery's
Brookline, Mass. Slattery's
Buffalo, N. Y. L. L. Berger, Inc.
Cedar Rapids, Ia. Martin's
Charleston, W. Va. Polan's Style Shop
Charlotte, N. C. Brooks, Inc.
Chattanooga, Tenn. Lovemans, Inc.

Cincinnati, O. Jenny Co.
Columbia, S. C. Lisbeth Wolfe, Inc.
Columbus, O. Madison's, Inc.
Cumberland, Md. Lazarus, Inc.
Dallas, Tex. Sanger Brothers, Inc.
Davenport, Ia. Isabelle Ramey
Denton, Tex. The Vanity Shop
Denver, Colo. Daniels & Fisher
Detroit, Mich. Walter's, Inc.
Duluth, Minn. M. C. Albenberg Co.
Durham, N. C. The Fashion
East Orange, N. J. B. Altman & Co.
El Paso, Tex. The White House
Enid, Okla. Lowenhaupt's, Inc.
Fort Scott, Kan. The Vogue
Fort Worth, Tex. W. C. Stripling Co.
Fresno, Cal. Harry Coffee, Inc.
Galesburg, Ill. O. T. Johnson D. G. Co.
Greensboro, N. C. Brownhill's
Greensburg, Pa. Pross Company
Greenville, S. C. Jean West
Harrisburg, Pa. Mary Sachs
High Point, N. C. Harlee's
Houston, Tex. Ben Wolfman's Fashion
Jacksonville, Fla. Purcells

Kansas City, Mo. Mindlin's
Kewanee, Ill. Kewanee D. G. Co.
Knoxville, Tenn. Miller's, Inc.
Lancaster, Pa. Mary Sachs
Lima, O. Madison's
Little Rock, Ark. The Gus Blass Co.
Longview, Tex. Palais Royal
Los Angeles, Cal. J. W. Robinson Co.
Louisville, Ky. Kaufman Straus Co.
Macon, Ga. Jos. N. Neel Co.
Madison, Wis. Woldenberg's
Mason City, Ia. Damon's
Memphis, Tenn. N. Lowenstein
Meridian, Miss. The Liberty Shops
Milwaukee, Wis. Bitker-Gerner
Minneapolis, Minn. John W. Thomas Co.
Mobile, Ala. L. Hummel D. G. Co.
Muskogee, Okla. Durnill D. G. Co.
Nashville, Tenn.
Rich, Schwartz & Joseph
New Castle, Pa. Nolan's
New Haven, Conn. Moline's
New Kensington, Pa. Silverman's

New London, Conn. The Sport Shop
New Orleans, La. Gus Mayer Co.
Oakland, Cal. Earl R. Lindburg Co.
Oklahoma City, Okla. Halliburton's
Owensboro, Ky. Levy's
Palo Alto, Cal. Joseph Magnin
Peoria, Ill. Schradzki Co.
Petersburg, Va. A. L. Lavenstein, Inc.
Philadelphia, Pa. B. E. Dewees Co.
Phoenix, Ariz. Korrick's
Pittsburgh, Pa. Meyer Jonasson's
Portland, Ore. Meier & Frank
Portsmouth, Va. The Famous
Providence, R. I. Lee's Dress Shop
Racine, Wis. Murray-Held Co.
Raleigh, N. C. Jean's
Reading, Pa. Mary Sachs
Richmond, Va. Meyer Greentree
Roanoke, Va. Lazarus, Inc.
Rochester, Minn. C. F. Massey & Co.
Rochester, N. Y. B. Forman Co.
Rock Island, Ill. McCabe's
Sacramento, Cal. Bon Marché
St. Louis, Mo. Thos. W. Garland, Inc.

San Diego, Cal. The Marston Co.
San Francisco, Cal. Joseph Magnin
San Jose, Cal. Appleton & Co.
Santa Monica, Cal. Campbell's
Schenectady, N. Y. Barney's
Scranton, Pa. The Heinz Store
Seattle, Wash. Frederick & Nelson
Shreveport, La. The Fashion
Sioux City, Ia. Fishgall's
Spokane, Wash. Alexander's
Springfield, Ill. Myers Brothers
Stamford, Conn. H. Frankel & Sons
Syracuse, N. Y. Flah & Co.
Toledo, O. Morgan's Peggy Shoppe
Tulsa, Okla. Brown-Dunkin D. G. Co.
Utica, N. Y. Doyle Knower Co.
Waterbury, Conn. Worth's
Wellesley, Mass. Slattery's
White Plains, N. Y. B. Altman & Co.
Wichita, Kan. Garfield's
Wilkes-Barre, Pa. Beverly Shop
Wilmington, Del. Braunstein's
Winston-Salem, N. C. Sosnik
Worcester, Mass. Richard Healy Co.
York, Pa. Bell's

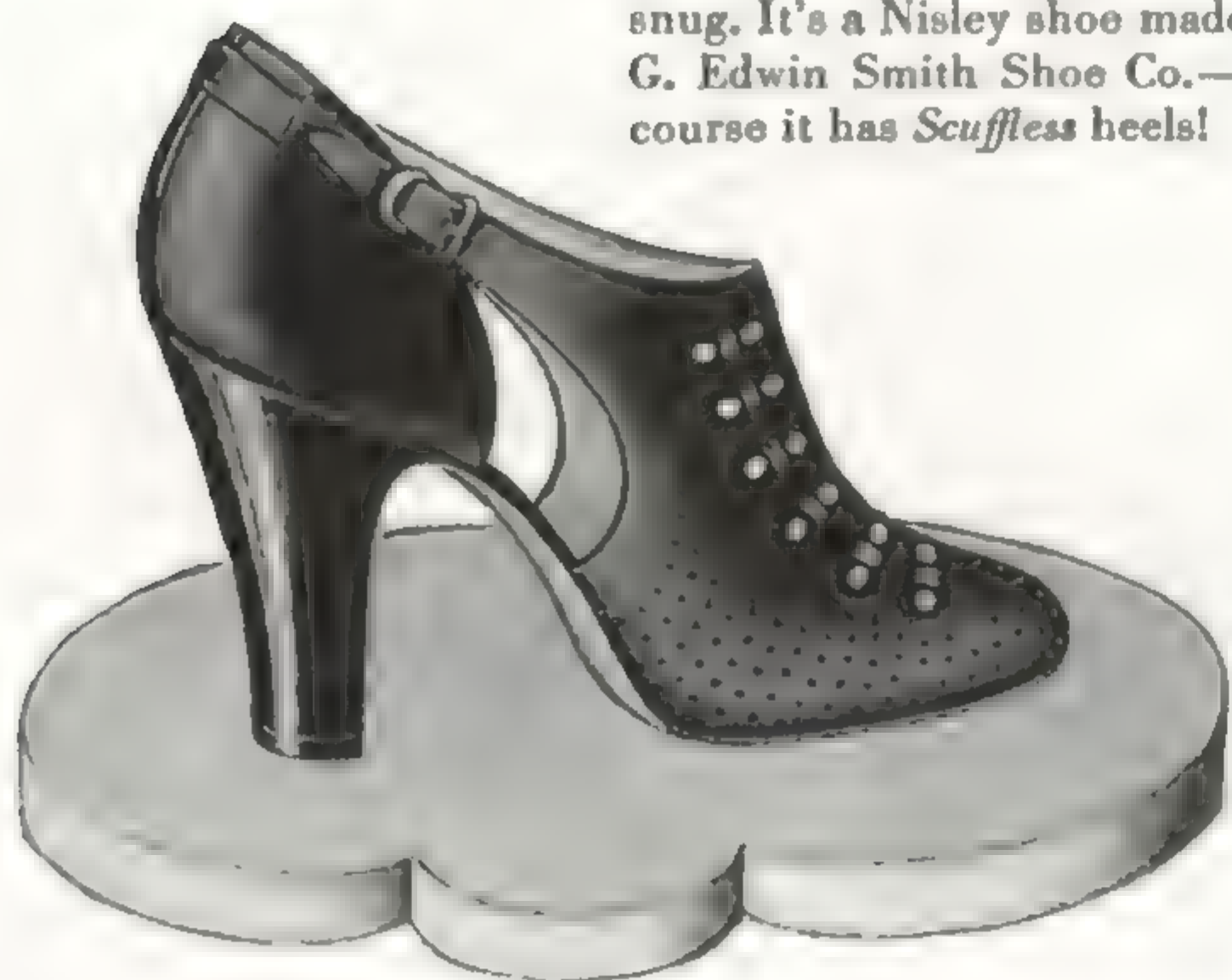
Doggone these heels

**THEY WON'T
DENT OR SCUFF!**



NOT EVEN CAR PEDALS CAN "Chew up" SCUFFLESS "PYRAHEEL"

African Brown suede step-in with slenderizing high-throat instep and clever backstrap to hold the shoe snug. It's a Nisley shoe made by the G. Edwin Smith Shoe Co.—and of course it has *Scuffless* heels!



There's nothing more practical than *Scuffless* heels to keep your shoes looking smart and new. They're so tough they won't scuff on cinder walks. And curbstones or grates in the sidewalks won't put a dent in their sleek surface. In fact, after weeks of hard wear they'll look as new as ordinary heels do when you first buy them. Tell the sales person you want to see styles with Du Pont *Scuffless* PYRAHEEL plastic heel covering. Nearly all the leading shops everywhere have them on your favorite shoes!

Scuffless

PYRAHEEL

REG. U. S. PAT. OFF.



E. I. du Pont de Nemours & Company, Inc. . . . Plastics Department . . . Arlington, New Jersey

Entrance to our new building . . . 11 East 56th and 10 East 57th . . . New York



CLARK

Mink in swing

The fashion of swinging the classics has spread to mink coats . . . as in this beautiful dark Eastern mink with flare and movement in the skirt, 1940 variations in shoulder and sleeve cut, and its own perfectly matched fur hat by Robert Dudley. Typical of the advanced styles, critically-chosen peltries and flawless workmanship of all Jaeckel furs . . . the standard of New York for three generations.

Jaeckel



from "Clamor Girl" to "Glamour Girl"



Why struggle?
TALON
fasteners
make corsets easy to manage

YOU step into a corset with a good long Talon fastener. Ah! that fine wide opening! No pulling or tugging here! ...Then—one gentle slide of the fastener and your corset's closed—smooth as a seam!

The Talon corset fastener saves wear and tear on you *and* the garment, washes without a whimper, never opens accidentally.

But remember—only the Talon slide fastener has those special features—the important self-lock, the patented method of insertion and reinforcement—that make it *practical* to use slide fasteners on corsets. Better "take a second look" for the trademark "TALON"—always!



TALON SLIDE FASTENER • MADE BY TALON, INC. • MEADVILLE, PA.

Reg. U. S. Pat. Off.



For young perfectionists in living

Young men who plan to go far, pick partners who know how to help them. Girls who can make a gracious background for their married life...who have social poise...who entertain with ease and distinction. Many a career is made...or unmade...the first time a young man brings his chief home to dinner.

Keynote your living with Gorham Sterling silver. It establishes your family's social level. It costs less than you think...averages about \$68 for four-person place-settings...less than a good rug, or the family's six-months' cigarette bill...and it lasts two lifetimes!

GORHAM

STERLING

America's leading silversmiths since 1831

WRITE FOR OUR NEW BOOKLET, "Silver...on the Well-set Table." The new ways of entertaining, direct from the actual practice of smart young moderns, under today's economic conditions. Beautifully illustrated with correct table settings. Mail your request, enclosing ten cents, to The Gorham Company, Dept. V-11, Providence, R. I.

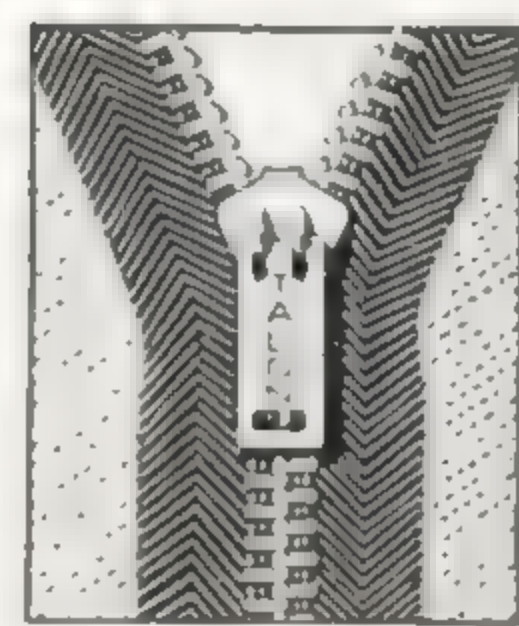


Choose your pattern now. Above: left to right, NOCTURNE, functional modern; GREENBRIER, Southern belles' favorite; CHANTILLY, a famous design. Below: left to right, KING ALBERT, formalized grace; GOVERNOR'S LADY, well-balanced simplicity; OLD FRENCH, heavy and perfectly plain; FAIRFAX, smart Southern Colonial; ROSE MARIE, monograms well; BUTTERCUP, flowery feminine; HUNT CLUB, voted tops by college girls; KING EDWARD, for formal entertaining.



"No, I don't see any men at all!"

Queer, how some women never notice they have "gap-osis"—a sight-seeing placket. Especially when everyone else does! Why not insist on a Talon slide fastener in the plackets to keep your waistline spick and span? And, to avoid the unreliable slide fasteners on the market, just "take a second look" for the trademark "Talon"—the slide fastener you can always depend on!



TALON SLIDE FASTENER ★ MADE BY TALON, INC. ★ MEADVILLE, PENNSYLVANIA
Reg. U. S. Pat. Off.

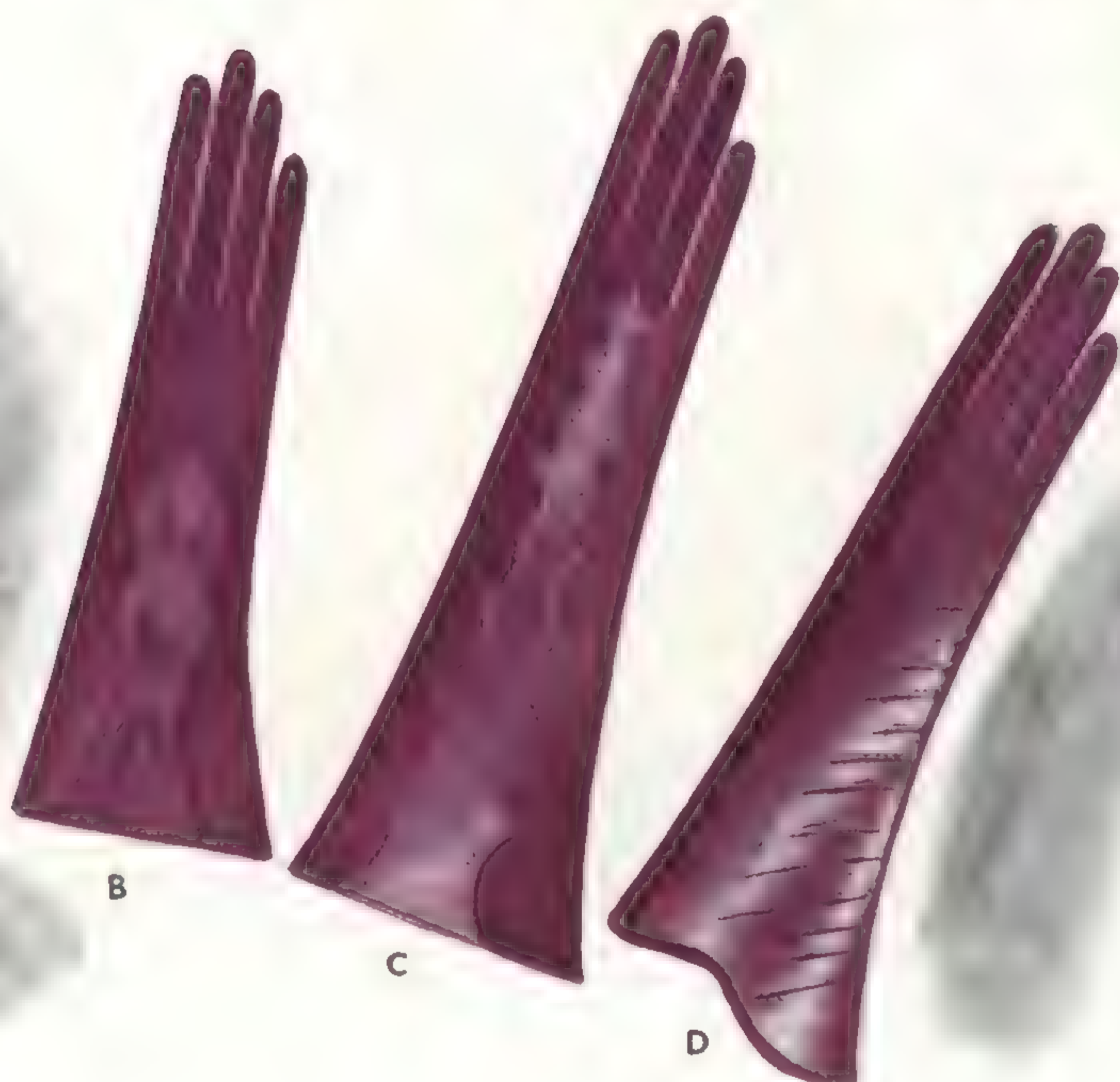


*"The natural line
is the
beauty line"*

Kayser presents four Fall gloves that brilliantly exemplify a new fashion discovery. Created by an artist-designer, they follow the natural beauty line to accent the slender grace with which Mother Nature (bless her) has endowed every feminine hand. All are made in U. S. A. in all the "Straight-from-Paris" colors, including a lustrous new Black, Port Brown, Chocolate, Harvest Wine, and Marine Green.

**BE WISER...BUY
KAYSER**

AT SMART SHOPS THE WORLD OVER



- A. CAREFREE*... half-and-half glove (fabric palm, cape-skin back) with slenderizing single thong lacing. \$1.00
- B. FIVE O'CLOCK*... a lovely slip-on in velvety Kaysuede*... \$1.00
- C. INTRIGUE*... all-important five-button-length glove, with wrist-flattering Pagoda back panel. \$1.25
- D. INVITATION*... 18 diagonal tucks give it that distinctly custom-made look!... \$1.50

*Trade-mark



Two Feet to Go...

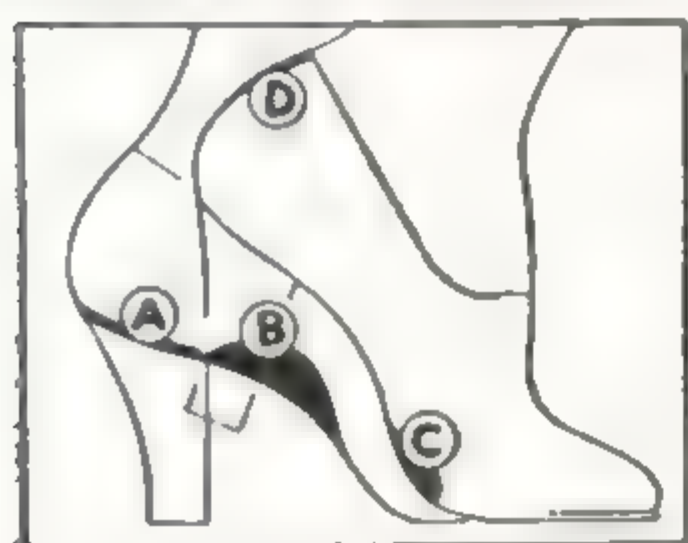
They swing you along in graceful, easy strides because they're cushioned and supported in Foot Rest Four-Spot Comfort. Enjoy youth and freedom in your step . . . beauty that makes you proud of your feet, comfort that lets you forget them. Though feet and fancies are as varied as faces, there's a Foot Rest shoe for every woman. Don't let tired feet keep you on the side lines . . . wear Foot Rests and have two feet to go!

Send for Free Style Folder

FOOT REST SHOES



FOUR-SPOT COMFORT



- A—Heel Cushion absorbs shocks in walking.
- B—Rolled Insole aids balance and poise.
- C—Metatarsal Cushion makes your step light.
- D—Snug Heelast; perfect heel fit, saves hose.



All Styles

\$6.50

Denver West \$6.85

THE KRIPPENDORF-DITTMANN CO., 374 E. Sixth Street, Cincinnati, Ohio.



Women of Fashion love **DEMI-JOUR**
(TWILIGHT)

latest creation

PERFUMERS SINCE 1775

HOUBIGANT

SYMBOLIZES THE MOST
REFINED FRENCH QUALITIES

INDIVIDUAL LOVELINESS

FOR *You*



WITH

"INDIVIDUALIZED FITTING"

OF

Flexees

7 BASIC FIGURE TYPES

The new, tiny-waisted fashions make an individually fitted corset a must! Bosom, waist and hips must be proportioned to your figure . . . midriff and skirt lengths must be right to a fraction of an inch . . . or you can't be lovely . . . you can't be smart . . . you can't even be comfortable!

Flexees recognizes your individuality . . . and instead of making corsets for women en masse, designs the 7 Basic Figure Types... one of them a type created to fit you alone!

Which of Flexees 7 Basic Figure Types was created to bring you loveliness? Ask the Flexees-trained corsetiere at your favorite store . . . or write for our book "A New Adventure in Beauty" . . . and learn the Flexees way to comfort, chic, and an individual charm that's all your own!

FLEXEES • 417 FIFTH AVENUE
NEW YORK • LONDON • TORONTO



"Moyen Age"
The long-waisted type



"Parisienne"
Full bosom,
medium hips



"Grecian"
The ideal proportions



"Renaissance"
Medium bosom,
full hips



"Egyptian"
Full bosom,
flat hips



"Empire"
The short-waisted type



"Debutante"
The slender young figure

THE WORLD'S LOVELIEST FOUNDATIONS



Copy. 1939—American Viscose Corporation, World's Largest Producer of Rayon Yarn

Black with Red . . . sensation of the new season . . . in Crown Tested Rayon satin-back crepe. As seen at the Blum Store, Philadelphia; Milgrim, New York; Stuart's, Inc., Boston at Wellesley.



THE FIRST NAME IN RAYON . . .

THE FIRST IN TESTED QUALITY



THE MOJUD HOLLYWOOD FASHION BOARD
Howard Greer and Travis Banton are designers of personal fashions for the stars of Hollywood. Edith Head is designer of picture fashions for Paramount studios.

Legs "dress up," too, this year!

MOJUD SCREENLITE SHADES ARE STYLED FOR YOU BY
THREE FAMOUS DESIGNERS TO THE HOLLYWOOD STARS

★ LEGS NO LONGER strive for self-effacement. The silken loveliness that clothes them is as much a part of "dressing up" as your new fitted coat or bustle frock. Whatever your color scheme, your stockings must give it beauteous completion, must show to the world that they "belong."

No longer will one stocking do for everything . . . "Hosiery is as assertive this year as millinery. Choose it just as cleverly, to complete your costume harmony," say these three famous designers to the stars of Hollywood.

It isn't really complicated. For these designers have styled Mojud Screenlite Shades . . . subtle new hosiery tones, keyed to smart Fall costumes . . . to give harmonious perfection to your ensembles.

With black, wear touches of metallic gold jewelry, and highlight the costume with the Mojud Screenlite Shade, "Demure."

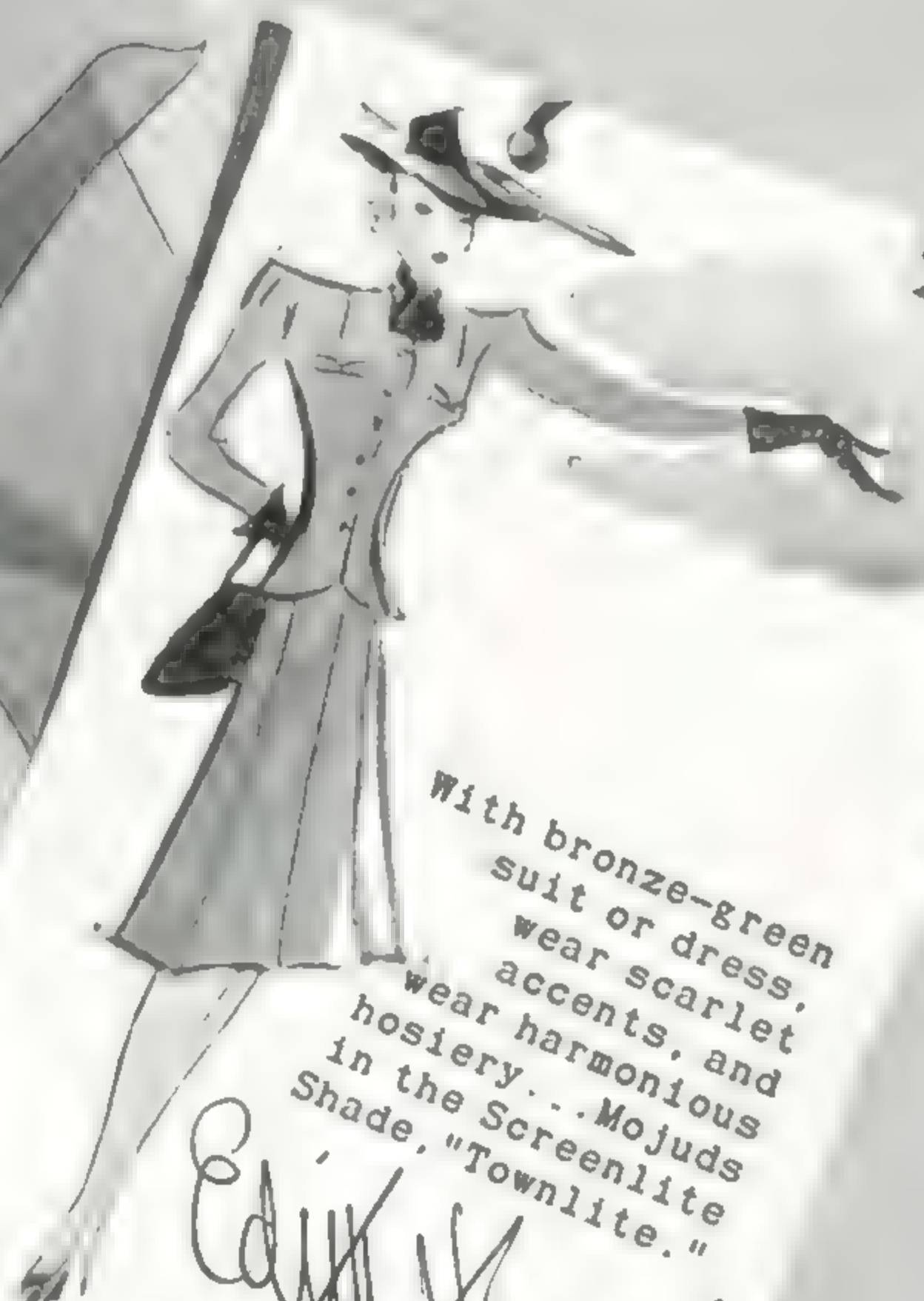


With bronze-brown coat, wear a dress of Comet blue, and accent both colors with Mojuds in the Screenlite Shade, "Reelbeige."



Travis Banton

With bronze-green suit or dress, wear scarlet accents, and wear harmonious hosiery . . . Mojuds in the Screenlite Shade, "Townlite."



Edith Head

MOJUD
Clari-phane
SILK STOCKINGS

TRADE MARK REGISTERED U. S. PAT. OFF.
MOCK, JUDSON, VOEHRINGER COMPANY OF NEW YORK, INC.



Nettie Rosenstein

GET ON THE GLAMOR SCHEDULE
IN THREE LOVELY STOCKINGS

by *Van Raalte*

\$1⁰⁰ A PAIR

The *right* stockings for the *right* time mean glamor stockings from sun-up to moon-set when you're on Van Raalte's three-weight schedule. **Illusion***, for hours of hardest wear, looks so sheer you can hardly believe it is a sturdy 4-thread. **Myth***, 3-thread sheer for daytime best, is a charmer of long standing. 2-thread **Sheerio*** works enchantment on your ankles for important evenings. All three come in girdle lengths so that you can be fitted with the perfect length to meet your garters smoothly. And surprise of surprises—all three, even Sheerio, are priced at only \$1 a pair. You'll find them in better stores everywhere.

"because you love nice things"

Van Raalte

STOCKINGS • UNDERTHINGS • GLOVES
417 FIFTH AVENUE, NEW YORK CITY

* Reg. U. S. Pat. Off.

SEEN TOGETHER IN SMART PLACES— FABRIC AND LEATHER IN GLOVES

by **Van Raalte**



"HARVEST" with sculptured flower on leather back. Doevel* palm. **\$1.50**

"AVENUE" wears a leather strip, from fingertip to wrist, on velvety Doevel*. **\$1**

"TRICORNE" has a leather back bedecked with cording. Amersuede* palm. **\$1**

"ELEGANCE" is streamlined with leather insets extending between the fingers. Of suedey-soft, sturdy Doevel*. **\$1.50**

"PLAZA" of Doevel* with clean-cut design and big button of leather . . . **\$1**



Sometimes it's a half-and-half arrangement—again it's soft rayon fabric with just a dash of leather, as in "Beau Geste," the Doevel* glove on the figure. In either case, the rich effect and lovely colors keep these gloves on the go with Fall's fine-lady costumes. Created and produced in America and sold in better stores everywhere.

"because you love nice things"

Van Raalte

STOCKINGS • UNDERTHINGS • GLOVES
417 FIFTH AVENUE, NEW YORK CITY

*Reg. U. S. Pat. Off.





have you tried **IMRA**...

the new **odorless and painless cosmetic depilatory?**

At last there is a *sweet* way to keep skin on your arms, legs, and under-arms smooth, satiny, completely feminine...free of unwanted hair!

IMRA, amazing new **ODORLESS** and **PAINLESS** cosmetic depilatory, is "un-smelly"...has no trace of odious chemical odor. Faintly scented with famous Chevalier Garde Perfume, it removes hair swiftly, safely, sweetly...

IMRA is so easy to use, too. Just smooth the exquisite snow-white cream on the skin surface. Leave on as directed, anywhere from six to twelve minutes. (It feels so cool and pleasant!) Then—just wash away cream and hair!

Skin is like satin, free as alabaster of unwanted hair, while dressing-room or bathroom are altogether free of unpleasant, tell-tale odor! Try IMRA today!

Two sizes: 65c and \$1.00 at fine stores. If your favorite store cannot supply you, send \$1.00 to address below for postpaid largest size



PARFUMS CHEVALIER GARDE, INC., DISTRIBUTORS
730 FIFTH AVENUE, NEW YORK



GO PLACES this fall...
and wear HUFFMAN Hose as a vital part of
your costume in a short skirt season.

Stylists and hosiery buyers all over the country are enthusiastic in their approval of the new HUFFMAN Hosiery. Ask for them. You will be seeing the newest stockings to be had when you look at HUFFMAN. You'll find them clear and sheer and lovely. They are exquisitely styled in the most advanced fall colors. You will delight in the surpassing beauty and the perfection of fit and be ever so pleased with the longer wear.

Huffman *hosiery*

M E A S U R E D T O F I T

HUFFMAN FULL FASHIONED MILLS
INCORPORATED
MORGANTON, NORTH CAROLINA

GRATTAN CONDON

CRUSHED UP
TO LOOK TINY...

A Talon fastener to follow the folds!
REG. U.S. PAT. OFF.

News! Softer, smaller handbags than we've seen in many a day. Handbags—like this in green tea suede—that crush in your hand...that must have fasteners supple as string. Talon slide fasteners, of course!

For the Talon fastener is not only light, strong, secure—but flexible as fabric. Remember, though, to avoid unreliable slide fasteners, always "take a second look" for the trademark "Talon." Then you're sure of getting the slide fastener you can depend on!



TALON SLIDE FASTENER • MADE BY TALON, INC. • MEADVILLE, PA.
Reg. U.S. Pat. Off.



Television Girl No. 1

Blonde, glamorous Hildegard will soon be more than a catchy voice to listeners over CBS. *Television Girl No. 1*, Hildegard has one of radio's top-ranking figures...made lovelier by a Munsingwear Foundette.



Off the air, Hildegard plays a romping game of table tennis, and proves you can feel gloriously free and still have figure-appeal. Munsingwear experts put curve-control *plus* this never-before comfort into Foundette girdles, pantie-girdles, all-in-ones.



Quel technique? (à la Hildegard). It's Munsingwear's 3-Way Control: (1) *Round-about Stretch* for molding, (2) *Vertical Stretch* for freedom, (3) *Posture Control* for minimizing figure-faults. Every Foundette is knit or woven with "Lastex" yarn. At better stores.

MUNSINGWEAR

Foundettes

FIT THAT LASTS

Sports Costume from Abercrombie & Fitch

MUNSINGWEAR, INC. • MINNEAPOLIS • NEW YORK • CHICAGO

LOW-HEELED "SPORTSY" SHOES THAT "GO" WITH
TWEEDS AND SWEATERS AND SKIRTS . . . THAT ARE SUPPLE,
FLEXIBLE, WONDERFULLY COMFORTABLE TO WALK IN . . . AS "DIFFERENT"
AS THE SMART SUBURBANITES . . . THE BUSY CAREER GIRLS . . . THE
COLLEGE GIRLS WHO WEAR THEM.

FLORSHEIM CALLS THEM

Brogies

Saucy Lady

Talon



SIMPLE HIGH FASHION SHOES, EXECUTED
WITH RESTRAINT . . . WITH A METICULOUS ATTENTION TO
DETAIL THAT MAKES THEM LOOK AND FEEL AND FIT LIKE A
COSTLY, HAND-MADE GARMENT. SHOES THAT DEPEND FOR THEIR
BEAUTY ON GRACE OF SILHOUETTE . . . THAT ENDOW YOUR
DAYTIME COSTUMES WITH AN AIR OF
EXQUISITE TASTE.

FLORSHEIM CALLS THEM

Matinees

Novus

Tippie



COMFORTABLE, TAILORED SHOES FOR THE
ACTIVE, MODERN MATRON. GENTLE-FITTING SHOES WITH
"FLAREWEDGE" AND "FEETURE ARCH" THAT WILL PROVIDE
COMPLETE COMFORT THROUGH YOUR LONGEST DAYS.
TAILORED SHOES THAT BLEND WITH YOUR MANNER OF DRESS AND
GIVE YOU AN AIR OF PERFECT GROOMING.

FLORSHEIM CALLS THEM

Classics

Tripper

Dixiana



These are the shoes
that are —

definitely Florsheim

\$9.75 and \$10.75

THE FLORSHEIM SHOE COMPANY • MANUFACTURERS • CHICAGO

from our fall collection



An exceptionally flattering natural mink coat. Featherlight it rivals sable for softness and color. The gently flared skirt is topped by an unusual shoulder treatment to give you the long, slim lines presently preferred. This and other Finerfur Creations are available at exclusive shops.

B. W. COHEN, FINERFUR, INC.
6 WEST 48th STREET, NEW YORK

a finerfur creation

cafe clothes at "21"
in Enka Fashion Approved Rayon



The well known entrance and gate of the 21 Club in New York... through which pass beautifully dressed women from all over the world.

Jersey, stressed by the French couture, is particularly effective in this new Bagheera Jersey, knit with Enka Rayon, and intricately cut and draped in an excellent example of the type of fine clothes made with Enka Rayon.

At Henri Bendel . . \$95.



This Enka Fashion Approved tag on clothes is the symbol of verified quality and authentic fashion.

In the cosmopolitan group known as *cafe society* are found many of the best dressed women in the world... acutely conscious of quality in fabric and design. Created for the most discriminating are fine fabrics of Enka Rayon.

THE FASHION NAME IN RAYON
STANDARD OF SUPERFINE YARNS

ENKA RAYON

206 MADISON AVENUE • NEW YORK

A new wonder in fabric! *Ivory-washable* *"Feather Flannel"*

**Cohama's new spun rayon sensation
endears itself in 6 words...**

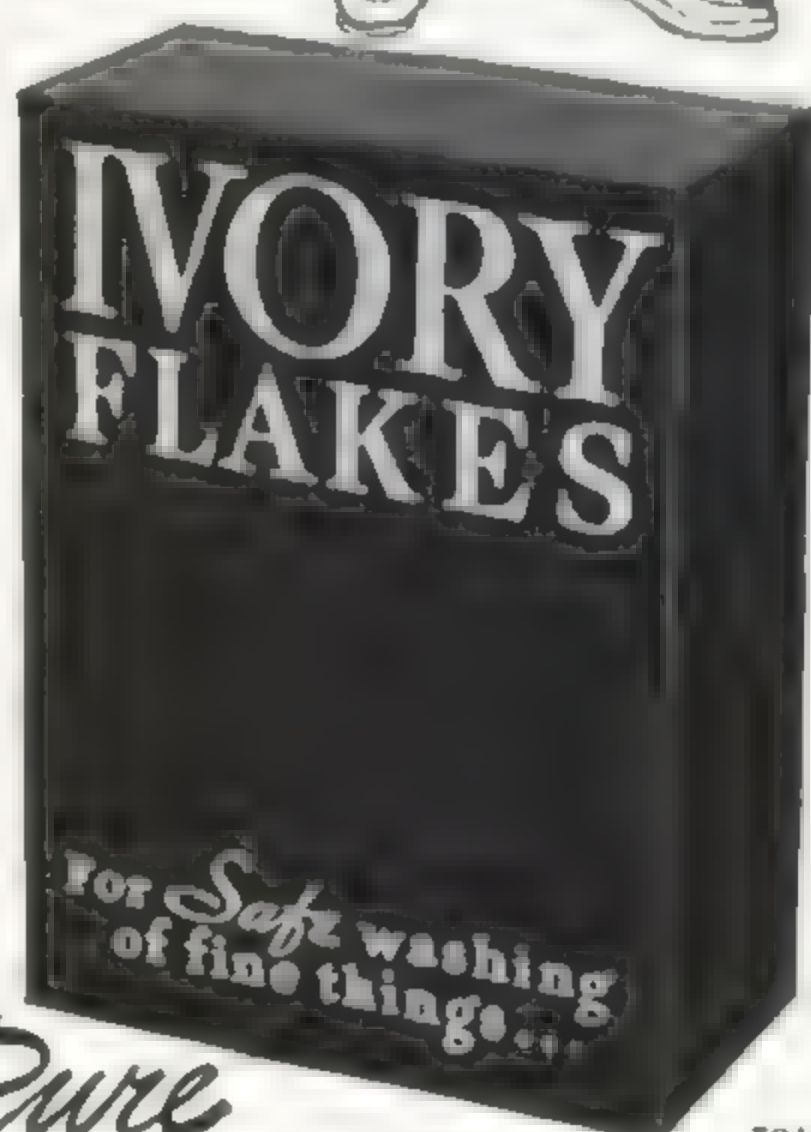
"loves a pleat...hates a wrinkle"

EXTRA!!!...EXTRA!!!...Read the latest story on flannels!
Here's the new "Feather Flannel"—an exclusive Ivory-washable Cohama fabric woven of blended spun rayon.

The traditional smooth flannel weave! The clean-surfaced finish of fine French flannel! And how expertly it tailors! Keeps a knife-edge pleat that's hard to "sit out." Refuses to crumple easily. A pleasure to pack! A pride to play and work in!

And because it's so miraculously practical... (it washes beautifully in lukewarm suds of pure Ivory Flakes) ... you'll be meeting it everywhere. In fine sports dresses, shirts 'n skirts, tailored robes, scarves—and in yard-goods departments for you gifted ones who sew your own.

"Feather Flannel's" lovely muted colors, like jewels glowing through a mist—its springy flannel feel—wash beautifully in lukewarm Ivory Flakes suds. It irons smoothly even when dry. Look for "Feather Flannel" in fabrics by-the-yard or ready-tailored fashions in fine stores throughout the country.



*Cohama, makers of
"Feather Flannel," say
"We always advise
gentle Ivory Flakes"*



Introducing
 "GRACIOUS
 LADY"

*Frocks with youthful
 spirit styled to fit the
 mature figure*

For your autumn whirl of town luncheons and club affairs, two young-mannered creations in Folker's Swanky Crepe, a luxury fabric woven with Celanese* Rayon Yarn. Left: Slim feminine frock with wonderfully gored skirt . . . with softness deftly shirred at the bosom. Sizes 16 to 20; 36 to 44. Right: Bugle beads ignite a dark slender dress, gleaming at the slim waist and high throat; releasing soft gathers. Sizes 14½ to 24½. Each, about \$20.

"GRACIOUS LADY"

Featuring
 Swanky Crepe
 woven with
 Celanese
 Rayon Yarn



*Reg. U. S. Pat. Off. †Trademark

These smart fashions and others carrying the "Gracious Lady" label are featured in the following stores:

LORD & TAYLOR, NEW YORK CITY

THE GIDDING CO. CINCINNATI, OHIO
 JOSEPH HORNE CO. PITTSBURGH, PA.
 FLAH & CO. SYRACUSE, N. Y.
 STEWART DRY GOODS CO. LOUISVILLE, KY.
 SIBLEY, LINDSAY & CURR CO. ROCHESTER, N. Y.
 SCRUGGS-VANDERVOORT-BARNEY, INC. ST. LOUIS, MO.



MARSHALL FIELD & CO., CHICAGO, ILL.

FREDERICK LOESER & CO., INC. BROOKLYN, N. Y.
 THE STERN & MANN COMPANY CANTON, OHIO
 THE YOUNG-QUINLAN CO. MINNEAPOLIS, MINN.
 THE FRANCES SHOP SOUTH BEND, IND.
 THE HIGBEE CO. CLEVELAND, OHIO
 DANIELS & FISHER DENVER, COLO.

SANGER BROS. DALLAS, TEXAS
 THE BLUM STORE PHILADELPHIA, PA.
 HOCHSCHILD, KOHN & CO. BALTIMORE, MD.
 D. H. BRIGHAM CO. SPRINGFIELD, MASS.
 BURGER-PHILLIPS CO. BIRMINGHAM, ALA.
 T. A. CHAPMAN CO. MILWAUKEE, WIS.

FITTED FASHIONS

DEMAND

COMPETENT CONTROL



Carter's

SILVERSKIN COMPLETE

is made with "Lastex" yarn in every panel

The two-way stretch side sections are in Carter's new Silverskin, a "silvery," shimmering rayon jersey, knitted with "Lastex" yarn for fit, comfort and beauty's sake. The front and back panels are in one-way (vertical) stretch rayon satin, woven with "Lastex" yarn, for the same sufficient reasons. The Silverskin side sections are cut on a bias, for extra hip and diaphragm control. The bottom hem is faced with "Lastex" yarn web for more smoothness. Alençon lace bust, 7 inch

slide fastener back closing, nude shade, one inch sizes 32 to 38. A garment designed to turn you out in satiny sleekness under your new fall wardrobe. Whenever you choose foundation garments of any kind, make sure of your figure by making sure of your "Lastex" yarn, asking for it by name. Write to the address below for new World's Fair booklet about "Lastex" yarn, its many uses and great advantages in all kinds of apparel.

Lastex

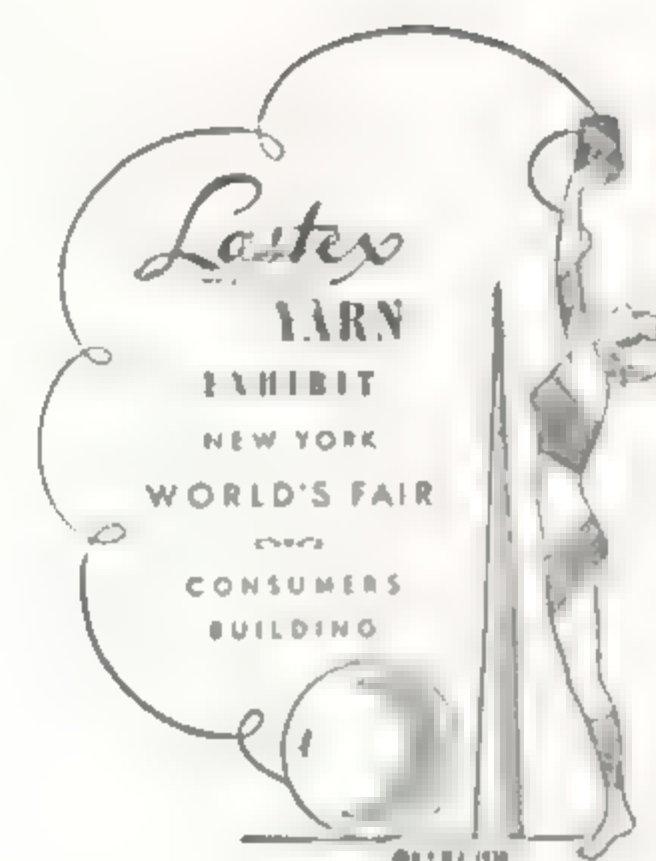
... THE MIRACLE YARN THAT MAKES THINGS FIT

REG. U. S. PAT. OFF.

An elastic yarn manufactured exclusively
1790 Broadway



by United States Rubber Company
New York City



College seniors— win a career in **VOGUE'S**

• 3 Career Prizes . . . including a new Vanity Fair writing award • 5 Cash Prizes • Honourable Mentions

IF YOU are going to be a senior at an accredited women's college this autumn—if you want to make feature-writing or fashion-reporting your career after college—if you're willing to devote some of your spare time to answering Vogue's quizzes on fashion or Vanity Fair features—then you may be one of the winners in the Fifth Prix de Paris!

This year, seniors will have the opportunity to compete for a total of eight major prizes (instead of two as in previous years). Vogue's Fifth Prix de Paris announces three Career Prizes, five new Cash Awards for the best theses submitted, and a number of Honourable Mentions.

First prize is a year's position on Vogue's staff, to be divided between Paris and New York. Second prize is six months' employment on Vogue's New York staff.

For those who are more interested in feature writing than fashion reporting, Vogue offers, for the first time, a third career prize—a special Vanity Fair Award of six months' employment as a feature writer on the New York staff. The Vanity Fair prize will be awarded for the most outstanding quizzes and thesis

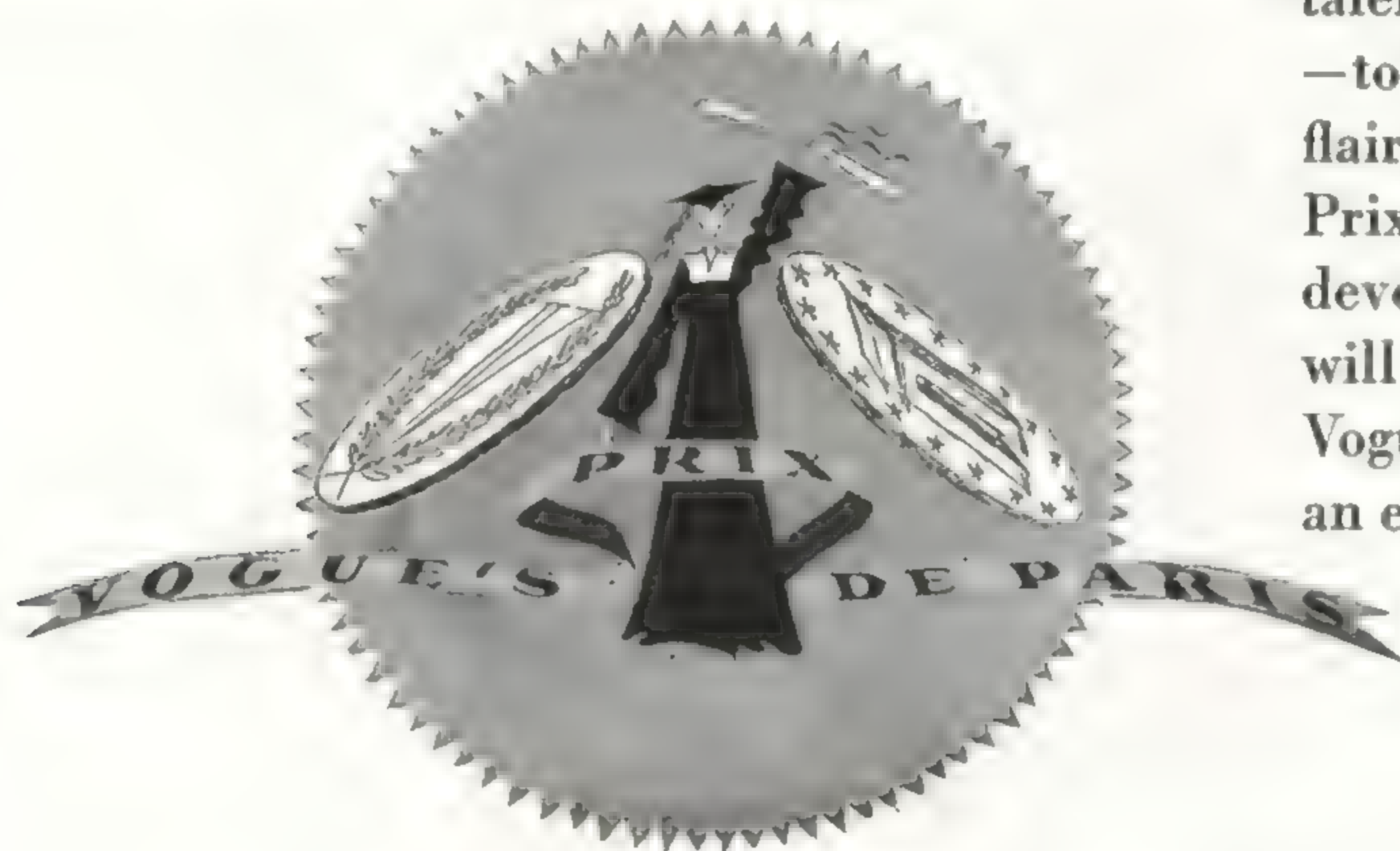
on a typical Vanity Fair subject—such as theatre, art, literature and music.

In addition to the three major career prizes, Vogue will purchase, for publication, five theses (on fashion or Vanity Fair subjects) which the Editors of Vogue consider to be the best submitted in the contest.

Vogue will also award Honourable Mentions to those contestants whose papers show unusual merit. As in previous years, Honourable Mention winners will be put in touch with leading stores, advertising agencies and publishing houses who ask to interview the top-ranking contestants. (Of fifty Prix de Paris winners in the four previous contests, including forty-two Honourable Mentions, thirty are to-day following fashion careers.)

A shorter contest and a broader range of topics mark this year's Prix de Paris. A series of four quizzes—instead of five—will be given. If you qualify with a passing mark in these, you will then be eligible to submit a thesis in competition for all of the prizes. Quizzes and theses will offer the contestant a choice of fashion or Vanity Fair topics on which to write.

Our purpose in the Prix de Paris is to unearth new talent for Vogue's fashion and feature-writing staffs—to find young women with the ability to write, a flair for fashion, and a capacity for intelligent work. Prix de Paris winners who, during the award period, develop an adaptability to Vogue's editorial needs, will be considered for permanent positions with Vogue. If you want to step straight from college into an exciting career, here is your chance!



5th PRIX de PARIS

CONTEST RULES

- 1 Each entrant must be a member of the graduating class of 1940 in a United States college or university which grants a recognized A.B. or B.S. degree.
- 2 Each entrant must fill out an entrance blank. These blanks may be mailed immediately, or with the answers to the first quiz, not later than November 20. It is not necessary to be a subscriber to Vogue to enter the contest.
- 3 The contest will consist of two parts; first, a series of 4 quizzes to be answered by all entrants; second, a thesis which only those entrants who receive passing marks on the 4 quizzes are eligible to submit.
- 4 Each quiz will consist of at least 8 questions from which the entrant may select 4 to answer. Out of these 8 questions, 4 will be based on fashion features, and four on Vanity Fair features, such as music, art, literature, theatre, etc.
- 5 The first quiz of the series, based on the October 1st and 15th issues, will be published in the November 1st issue of Vogue. The succeeding quizzes will appear in the issues of December 1st, January 1st, and March 1st. Save your copies of Vogue until the end of the contest; you may need them for reference.
- 6 Papers will be graded on these points:
 - (a) Clear and vivid writing
 - (b) Dramatic presentation of ideas
 - (c) Fashion knowledge derived from a study of Vogue
 - (d) General information
- 7 Answers to each test must be mailed on or before the 20th of the month in which the test appears. Papers received with insufficient postage will not be accepted.
- 8 Entrants will be required to send answers to all 4 quizzes. Only those who receive passing marks in the quizzes will be eligible to submit a thesis in competition for the 8 major prizes and the Honourable Mentions. Entrants will be notified by telegram if they are eligible to submit a thesis.
- 9 Subjects for the thesis will be announced April 1st. Theses must not exceed 1500 words in length and are due on May 1st, 1940.
- 10 All test papers and theses must be typewritten in double-space on one side of the page. The name and college of the contestant must appear on every page.
- 11 The judges of the contest will be the Editors of Vogue. Their decision will be final.
- 12 The winners of the Prix de Paris will be announced on or about June 1, 1940. The girls selected by the Editors, on the basis of quiz answers, theses and interviews, will join Vogue's staff. First prize is a year's employment with Vogue, six months of which will be spent in the Paris office and six months in the New York office. In addition to her salary, the winner will be paid her expenses to and from Paris. Second prize is six months' employment in the New York office of Vogue. A special Vanity Fair award—six months' employment on the New York staff—will be given to the girl who writes the most outstanding quizzes and thesis on a Vanity Fair topic. In addition to the three major prizes, Vogue will purchase for publication five theses on fashion or Vanity Fair features. Honourable Mentions will be awarded to girls whose papers show outstanding merit. Winners of these awards will be put in touch with leading firms for possible positions.

ENTRANCE BLANK

VOGUE'S PRIX de PARIS—420 LEXINGTON AVE., NEW YORK CITY

Please enroll my name as an entrant in Vogue's fifth Prix de Paris contest.

NAME _____
(PLEASE PRINT CLEARLY OR TYPE)

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MEMBER OF THE CLASS OF 1940 OF _____ COLLEGE OR UNIVERSITY

COLLEGE ADDRESS _____



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Sleek, lightweight fabrics as beautiful as those that go into fine lingerie are cleverly manipulated to give "Mist" creations extra control. In strategic panels and inserts, TREO designers have used materials woven of "DARLEEN"—the super-elastic yarn with so much resilience that even the very fine strands used in beautiful, featherlight fabrics are practical for moulding purposes.

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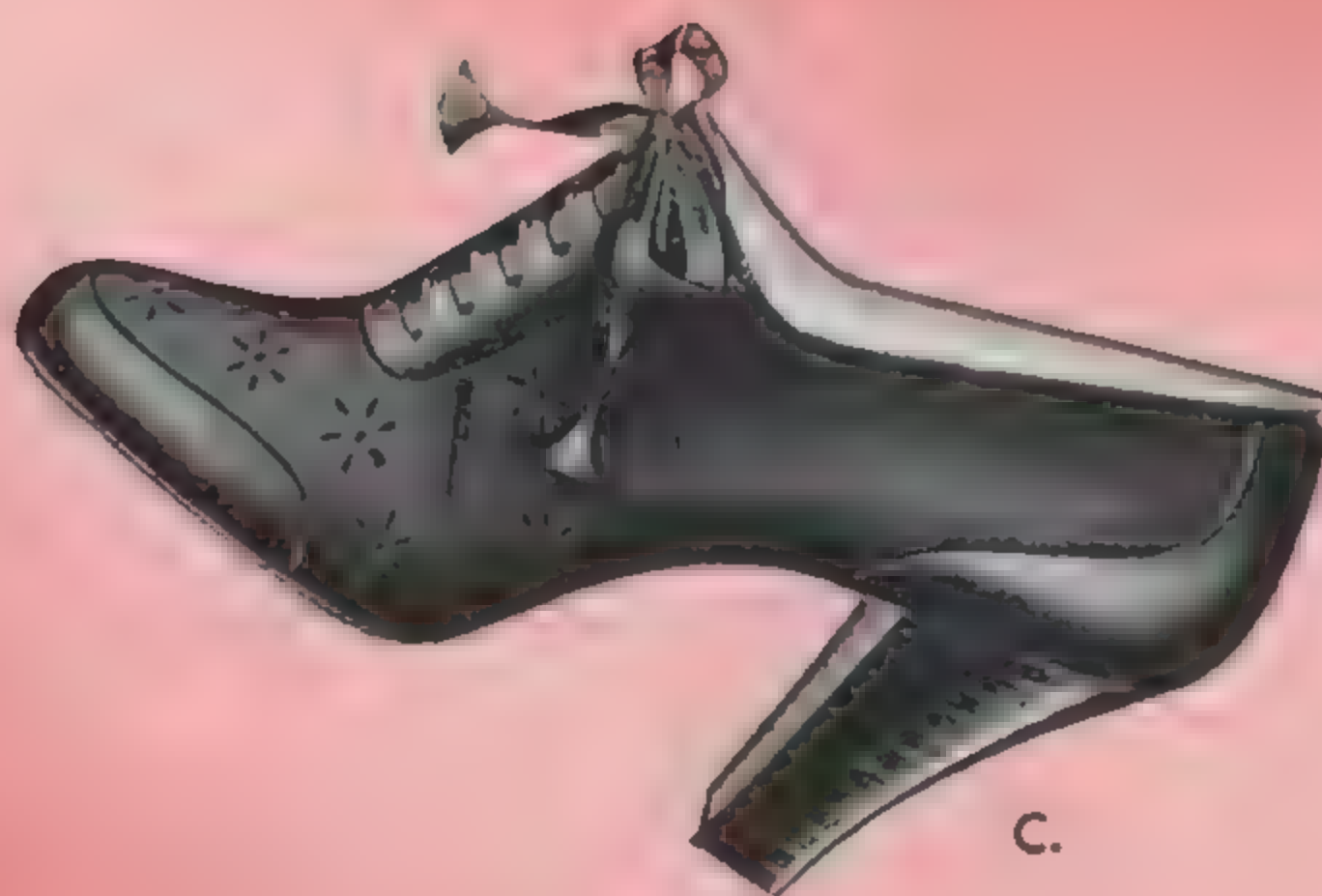


B.

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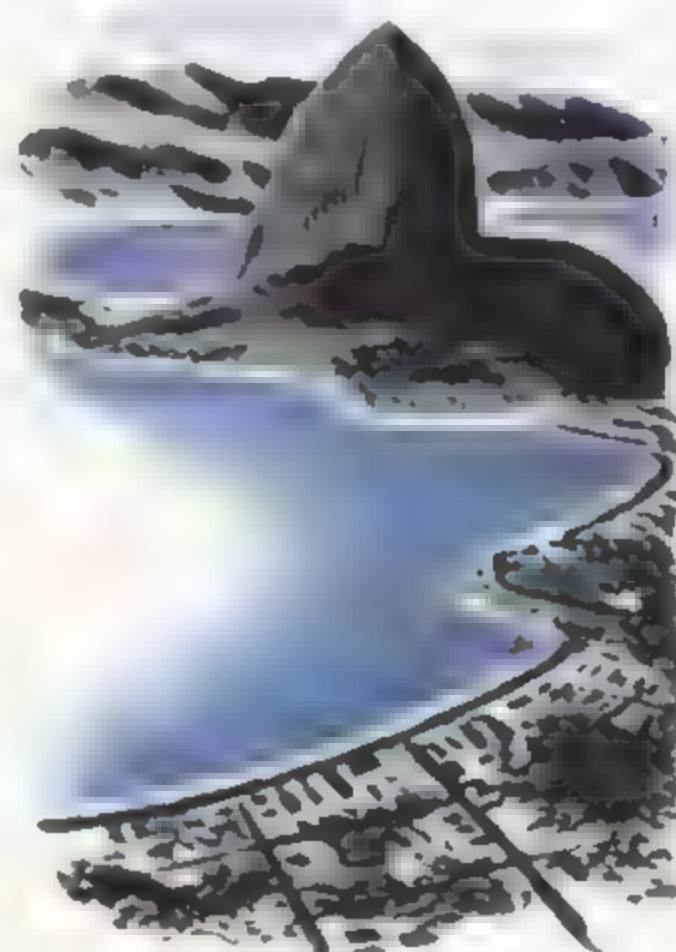
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DOES IT IN 6 WEEKS FLAT!

Only six weeks...to circle all South America... through the Canal, down the dramatic West Coast, through the Strait of Magellan, up the glamorous East Coast...with every travel high-spot!

That's the record the *Empress of Britain* will make this Winter...yet it will give you as many ports and places as cruises taking longer. This feat is made possible by the Empress' great sea speed.

This royal flagship is not only the fastest liner to bound South America this Winter, it is also the largest. Unsurpassed comfort because "more space per passenger"...that is why this will be The Grand Cruise of Winter, 1940!



THE KING LIVED HERE! This royal apartment was fitted out for the return voyage of His Majesty King George VI. Typical of the *Empress of Britain* apartments, it has the atmosphere of a splendid private home.



WHAT! TENNIS ON SHIPBOARD? The *Empress of Britain* has a full-sized doubles tennis court on her spacious sports deck. Squash court...two swimming pools...and a gymnasium also for fun and keeping fit!



OTHER WINTER CRUISES by *Empress of Britain*: 9-12 day West Indies cruises. Don't make any Winter plans until you have seen her program. For folders, itineraries, ask *your travel agent* or Canadian Pacific: New York, Boston, Philadelphia, Chicago, Detroit, St. Louis, Montreal, other cities in U. S. and Canada.

Empress of Britain

Canadian Pacific

ONE-THIRD OF YOUR TIME ASHORE! The saving in days is all made at sea, by *Empress of Britain's* record speed. You sacrifice no time for exploring on land.

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Your wanderlust will guide you on this *different* jaunt clear around the world. Just pick the route and let the "World's Greatest Travel System" see to the details. One all-inclusive ticket that is good for two years, allows stop-overs anywhere.

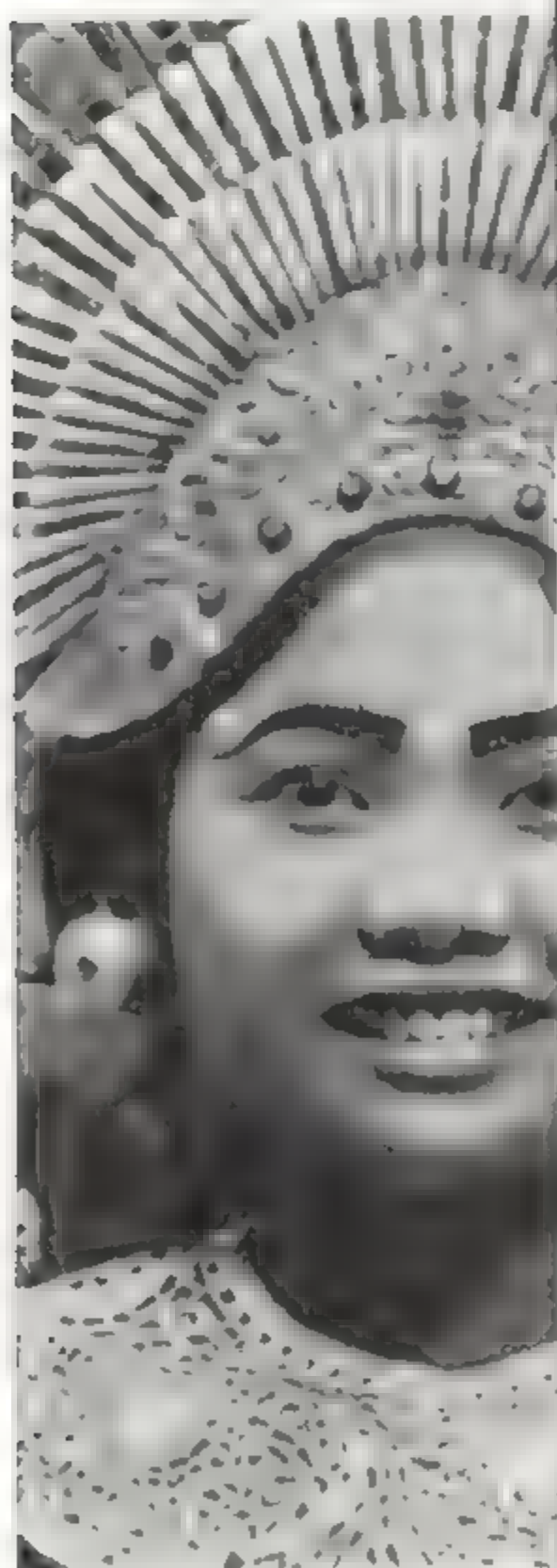
Route 5

Round the world via Hawaii, New Zealand, Australia, Cape Town, London. Combined Classes, \$712.45 up.



Maori Chieftain

Balinese Dancer



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Round the world via Japan, Bali, Java, Singapore, Suez Canal, England. Combined Classes, \$734.25 up.

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World Tours

A DIRECTORY OF FINE HOTELS & RESORTS

VOGUE'S TRAVELOG

AUTUMN IN THE WHITE MOUNTAINS. To a child, the Fall season means one thing—the beginning of school. But to a woman fortunate enough to be able to take a late vacation, Fall is without a doubt one of the most beautiful seasons of the year. The White Mountains at this time of year are particularly appealing as the rainy season is usually over by late September and the countryside looks much fresher and more inviting than it did during the middle of the dusty summer. If you are planning to motor up to the region which contains awe-inspiring Franconia Notch, you should plan to stop off at Dartmouth College in Hanover, New Hampshire and watch the "Big Green" swing into action in one of their early season football games. The stadium at Hanover offers a fine view of the mountains and you can't really appreciate beautifully coloured foliage and sharp late September weather unless you have the contrasting colour of a college football crowd.

ARIZONA

Tucson

Pioneer Hotel. Southern Arizona's finest. 250 rooms, each with bath. European. Coffee Shop. Dining Room. Roof Garden. Sun Deck. Sensible rates.
Santa Rita Hotel. 250 rms. Air-conditioned. Tucson Social center; Western hospitality. Fine cuisine; famous dance bands. Polo, Golf, Nick Hall. Mgr.

ARKANSAS

Hot Springs National Park

Arlington Hotel & Baths. Arthritis, circulatory benefits. Waters owned and recommended by U. S. Government. Golf . . . Fishing. Write for folder.

CALIFORNIA

Santa Monica

Miramar Hotel. Mid beautiful gardens, atop the Palisades on the Pacific. Hotel rooms, bungalows and apartments with hotel service. A. or E. plan.

CONNECTICUT

Old Lyme

Boxwood Manor offers good food, comfort, lovely gardens, private beach at ocean, sports. Three hours from New York or Boston. Season to October 15th.

MARYLAND

Baltimore

The Belvedere. A really fine and modern hotel. Rooms, cuisine and service in keeping with the highest standards of living. Rates begin at \$3.50.

MASSACHUSETTS

Northampton

Wiggins Old Country Store, Wiggins Old Tavern and Hotel Northampton—combining old charm and modern accommodations. Authentic New England Antiques.

MISSISSIPPI

Pass Christian

Inn By The Sea and Cottages. Always open. On private bathing beach. All sports. Paved roads. Climate ideal. Near New Orleans.

MISSOURI

Kansas City

Riviera-Locarno Apt. Hotels. 229-235 Ward Parkway. "For fine living." Beauty & charm. Permanent guests. Furn. & unfurn. 3 to 7 rooms. 2 & 3 baths.

NEVADA

Lake Tahoe

Glenbrook Inn and Ranch. On most famous lake in West. Excellent golf, motoring, lake and mountain sports. One hour west of Reno on U. S. Route 50.

NEW YORK

New York City

Allerton House for Women. 57th St. & Lex. Ave. Refined atmosphere in a congenial Club Residence. Single from \$2.50 daily. Weekly rates on application.

American Woman's Club. 353 West 57th St. Ideal for smart women coming to the Fair. All rooms with private bath; single from \$3; double from \$1.

The Barbizon. Lexington Ave. 63rd St. New York's most exclusive hotel for young women. Cultural environment. Weekly \$12.50 up. Daily \$2.50. Bklt. "V".

Barbizon-Plaza. New skyscraper hotel overlooking Central Park at 6th Ave. Rooms from \$4 single, \$7 double. Continental breakfast included. Bklt. "VM".

You will find it of advantage to mention Vogue, in writing to these advertisers

NEW YORK

New York City

The Beekman. Park Ave. at 63rd. A residential hotel of rare charm in the quiet and exclusive section of Park Avenue. Transient accommodations.

Beekman Tower. 49th St. overlooking East River. All outside rooms. Nearest smart hotel to World's Fair. Short walk to Radio City, Times Sq. \$2.50 Daily.

The Buckingham. 101 W. 57th St. Recently modernized. Luxurious parlor, bedroom, pantry, bath from \$7 a day. Walk to Central Pk., Radio City, Times Sq.

Hotel Seymour. 50 W. 45th St. Near Fifth Ave., theatres, shops, art galleries, Radio City. Quiet, refined surroundings. \$6. & \$7. double; Suites \$8. & \$10.

NEW JERSEY

Atlantic City



CHALFONTE-HADDON HALL

For discerning people who wish to enjoy the seashore attractions of mid-summer in September, Central Boardwalk location. 1000 large, modern rooms. Bathing from the hotels. Golf. Tennis. Boating. Sailing and fishing parties. Dances. Concerts. Health baths. Famous food and friendly service. American and European Plans. Restricted clientele. Write for folder.

Atlantic City

Marlborough-Blenheim. Central boardwalk, overlooking ocean. American and European plans. 37 years' ownership management. Josiah White & Sons Co.

PENNSYLVANIA

Hershey

Hotel Hershey. One of America's finest. Magnificent setting. Open year around. European & American plan. 4 Golf Courses. All outdoor sports.

Philadelphia

Bellevue-Stratford. "One of the Few World Famous Hotels in America." Rates begin at \$3.85. Claude H. Bennett, General Manager.

Skytop

Skytop Club. Socially restricted. 105 miles from N. Y. American Plan. Non-members write Skytop Club, or N. Y. office, Biltmore Hotel.

VERMONT

Lake Morey—Fairlee

Bonnie Oaks Inn and Bungalows. Sports 75 rooms with baths, fireplaces. Baby Oaks, supervised play. May-Dec. Folders. Dr. and Mrs. E. H. Page.

VIRGINIA

Virginia Beach

Cavalier Hotel and Beach Club. Open all year. 2 golf courses, tennis, riding, fishing, swimming pool. Roland Eaton, Managing Director. Write for Booklet V.



MEASURE YOUR waist BEFORE and after

Before you start your Fall fittings—and lacings—run up to The Gideon Putnam and get yourself in shape! Walk through groves of pine trees . . . call on the playing geysers spouting 'round you everywhere. Ride horses that know the liveliest spots to take you. Enjoy food that's simply grand to taste—but slims unwanted inches. And right in your Gideon Putnam door yard you'll find the Baths—Saratoga's Mineral Waters—which really *can* do incredible things for you! Rates on request—and they're very surprising.

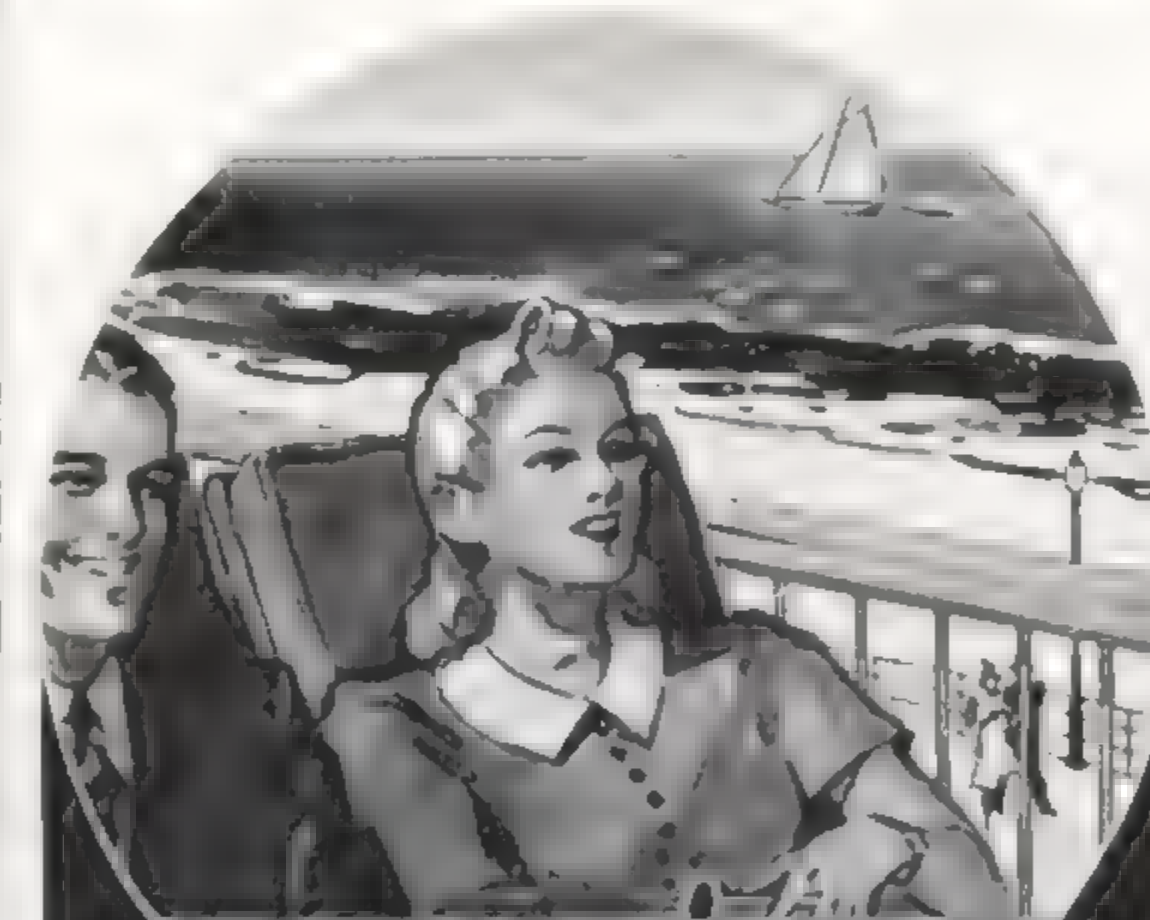
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AT SARATOGA SPA NEW YORK STATE OWNED AND OPERATED

For Booklet on Cures in Wide Variety, write Saratoga Spa, 602 Saratoga Springs, N. Y.



Autumn

Atlantic City's "charm-season"

romance, fashion, fascinating attractions! Everywhere, an atmosphere of *uncrowded refinement*. Exhilarating sea-air—vitamin-rich sunshine. Broad white beaches, sun decks and sun chairs . . . fishing, tennis, golf. Rollerchairs on the Boardwalk . . . saddle horses on the strand. Superb entertainment, ocean piers, theatres, supper clubs. Reduced hotel rates.

ATLANTIC CITY

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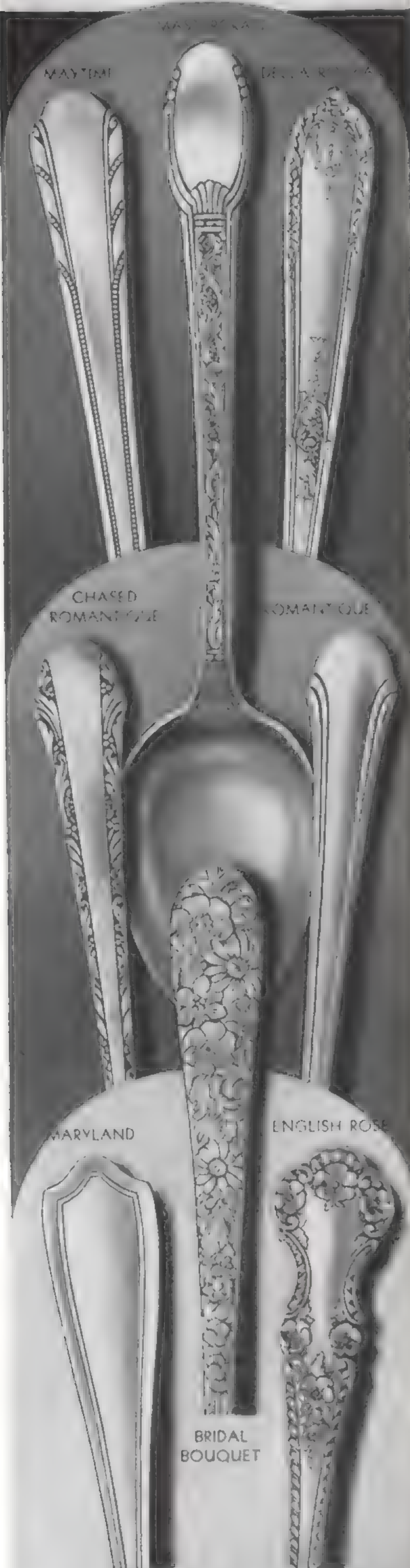


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Imagine a Slide Fastener capable of zipping more than fifteen thousand times without snarling or buckling. Now it is a matter of laboratory record that Conmar actually is a better Slide Fastener. It withstands unbelievable stress and strain . . . survives countless pressings and cleanings . . . is, in fact, guaranteed to perform flawlessly during the entire life of any garment or dress accessory. Made in U. S. A. Conmar Products Corporation, Bayonne, N. J.

ALVIN STERLING

To grace your table beautifully...correctly...for every occasion...



Lifelong association with sterling silver makes your choice of pattern all-important. Alvin Silver patterns are as flawless in craftsmanship as they are in style . . . and being sterling, they last a lifetime.

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THE ALVIN SILVERSMITHS
Makers of Exclusive Silver Designs for 50 Years
PROVIDENCE • RHODE ISLAND

THE GOURMET'S GUIDE

SELECTED RESTAURANTS IN AND OUT OF TOWN

RESTAURANTS—dining

DIVAN PARISIEN

17 East 45th St.

Le Restaurant Par Excellence, Cuisine Française. Famous for "Chicken Divan" and special salad.

Luncheon and Dinner
Finest vintage wines, and liquors
Air Conditioning M'urray Hill 2-9223

JANE DAVIES'

145 West 55th St.

Luncheon 55c, 65c, 75c Vintage Wines Dinner \$1 and \$1.25

ALEXANDRA RESTAURANT—8 East 49th Street. Champagne cocktail dinner \$1.10 & \$1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

CRILLON, 116 E. 48th St. Completely air-conditioned. Justly famous for cuisine and cellar. Luncheon \$1—Dinner from \$1.50 in the Main Dining Room. Dollar London-Buffer-Dinner before theatre in the Bar.

THE BLUE BOWL AT 157 EAST 48th ST. specializes in good food served in informal and friendly surroundings. The kind of place you return to again and again. Luncheon 50c & 75c, Dinner 75c to \$1.25

KENTUCKY SERVES A MEAL

Featuring Kentucky Mint Juleps.

Luncheon from 75c—Dinner from \$1.00 to \$1.50
Elizabeth D. Reynolds, Inc., 15 East 48th St.

MIYAKO—JAPANESE CUISINE, 340 W. 58th St. Columbus 5-0577. Famous original Sukiyaki—cooked right on your table. Tempura Cuisine. Excellent luncheon & dinner. Open 12 to 11 P.M. Air Conditioned.

RESTAURANT MAYAN, 16 W. 51st St., Rockefeller Center. Popular rendezvous for luncheon, cocktails, dinner. Unusual atmosphere. Luncheon entrees from 60c. Dinner prix fixe from \$1.50; also à la carte. Comfortably air-conditioned.

GRAND CENTRAL TERMINAL RESTAURANT and Oyster Bar. Lower Level, Grand Central Terminal. Nationally famous for all sea food. Steaks and chops a specialty. Lunch from 65c. Dinner from \$1.00, à la carte. Delightfully air-conditioned.

ROCKEFELLER PLAZA RESTAURANT—32 W. 50th St. Smart but informal. Plaza Room—club breakfast 60c, luncheon from 75c, dinner from \$1.00, cocktails from 25c. Old New York Room—luncheon from 75c, dinner from \$1.00. Cocktail lounge. Cocktails from 25c. All rooms comfortably air-conditioned.

CAFE LOUIS XIV—15 W. 49th St., Rockefeller Center. Cuisine Classique. Fine Wines. American Bar. Prix Fixe Luncheon \$1.50. Pre-Theatre Dinner \$2.00, also à la carte. Music. 5 minutes from theatre district. Comfortably air-conditioned.

CHAMBORD—803 Third Avenue, N. Y. (EL 5-7180). French Cuisine for the gourmet. Novel kitchen behind glass. Cellar for "Connoisseurs". Lunch from \$1.00. Dinner from \$2.00. Closed Sundays. Air conditioned.

CAVIAR RESTAURANT—18 East 49th Street. "Rendezvous for Epicureans." Direction of Antoine Dadeone. Unique cuisine, rare wines. Luncheon, cocktail hour, dinner. Wickersham 2-2224.

JANET OF FRANCE, 237 W. 52 St., W. of B'way. Famous for "onion soup", Chateaubriand Steak. Dinner \$1 up; lunch 65c. Fair or no fair the prices are always the same. Columbus 5-8717.

CAFE TROUVILLE

112 East 52nd St.

Open for luncheon, cocktail hour and dinner. Entertainment during supper.

WHITE TURKEY TOWN HOUSE (in New York City). Superb food in a charming, early American atmosphere. Luncheons from 95c. Cocktails. Dinners from \$1.25; Sunday from \$1.50. One University Place, on historic Washington Square. (In Connecticut, it's the White Turkey Inn—same management.)

BARBOUR

1 West 52nd Street at Fifth Avenue.

Special three course luncheon \$3.60, served 11:45 to 3. Four course dinner \$1. Soundproofed. Bar and Grill.

Like everybody else, gourmets have their specialties. They have their line, and they stick to it. A man may sit passively throughout an entire dinner until the cheese course, when the gleam of the connoisseur lights his eyes. The only arrow to the culinary bow of some others is the ability to do things with curry—others are a mean hand with salad dressings.

The gourmet exercises the selectiveness of the artist. He has his few special recipes, and he is as proud of them as an artist is of his paintings. They are his brain-children, to be guarded jealously, and the smallest change is a desecration.

Pick yourself a subject and become an Authority upon it. Be a connoisseur on the use of rice, or the vintages of Italian wine. The restaurants about town furnish you with a good opportunity to find a line you'd like to delve into. The Gourmet's Guide suggests some of them which will help you turn a necessity into a cultivated art.

RESTAURANTS—dining

CAFE ST. DENIS—11 East 53rd Street, EL 5-8032. A real French Restaurant catering to cosmopolitan palates. Air Conditioned. Lunch from 75c. Dinner from \$1.25. Also à la carte. Open air Marine garden.

SCHRAFFT'S. Home of Fine American Cooking. Breakfast, Luncheon, Afternoon Tea, Cocktails, Dinner, Supper, Sodas, Ice Cream, Cakes, Candy, Club. Dinner \$1.35. 38 Schrafft's in Greater N. Y.

LA CRÉMAILLÈRE

Formerly on the Roof 30 Central Pk. S. Now 24 E. 62nd. Cocktail lounge. Cuisine and Cellar of reputation. Lunch from \$1. Dinner from \$1.75. RH 4-9671.

4 W. 49th SUSAN PALMER 11 A.M. to 11 P.M. No better food any place at any price. Specialties every day by popular demand. Luncheon from 65c—Dinner from \$1.00. Try the famous oyster bar.

LAFAYETTE—9th St. at University Place. Renowned for French Cuisine since 1883. Prix Fixe Luncheon and Dinner. Also A La Carte. Good wines. Dinner music. Also French Café.

COLBERT 12 East 49th Street

Luncheon from \$1.25. Dinner from \$2.00. Sea Food Bar—Beefsteak Garret. One of America's most unusual Restaurants. French Cuisine. Plaza 8-1865.

RESTAURANTS—with dancing

LE COQ ROUGE—65 E. 56th St. Famous cuisine. Luncheon, Dinner and after theatre. Dancing—Entertainment. George Sterney's Orchestra and Tisdale's Trio. Reservations. Plaza 3-8887.

LARUE—45 East 58th Street. VOI 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Joseph Smith's orchestras. Continuous dancing 'till 4 A.M.

RUSSIAN BEAR—645 Lexington Ave. (54 St.). America's oldest Russian Rest. Est. 1908. Nationally famed for excellent Russian cuisine. True Russian Atmosphere. Balalaika Music. Dancing. EL 5-9080.

OUT-O'-DOORS

PAVILLON MARGUERY. A truly French Restaurant. 47th & Park Ave., WI 2-8494. Coolest garden in town protected from sun and rain. Luncheon, Cocktail Hour, and Dinner at popular Prices.

LITTLE OLD MANSION—61 E. 52 St. Unusual Food Served in One of New York's Delightful Old Houses. Dine in miniature garden. Luncheon 60c up. Dinner \$1 up. Open Sunday 1 P.M. to 8:30.

24 WEST 55 ST. CAFE & RESTAURANT (Rockefeller Apartments—just off 5th Ave.) Cool and restful—lovely shade trees. Luncheon from 60c, large cocktails from 25c, dinner from \$1.00. Also à la carte. Air-conditioned indoor restaurant.

ST. MORITZ-ON-THE-PARK, 50 Central Park South. Dinner and supper dancing in the Cool Sky Gardens. All-star show. Home of Café de la Paix. Featuring "Round the World Bar and Sidewalk Café."

OUT-O'-DOORS

KUNGSHOLM, 142 E. 55 St. Prix Fixe Luncheon 75c. Dinner de luxe from \$1.25, including Smörgåsbord, Cocktail Bar & lounge. Beautiful Summer garden. Music by Muzak. EL 5-8183.

PROMENADE CAFE, Lower Plaza, 49-50 Sts. Rockefeller Center. Superb food in a garden setting. Shade trees—gay umbrellas. Luncheon Entrées from 50c, Prix Fixe Dinner from \$1.50. Music.

LOUNGE BAR

WHALER BAR—Madison Ave. at 39th St., N. Y. Board the whaler "Wanderer" as she gets under way with a full cargo and all hands on deck. Pull up to the captain's table and have your tot of pilot's grog. Special shoppers' luncheon from 55c.

FOOD FOR BEAUTY

HELENA RUBINSTEIN'S ZURICH LUNCHEON 715 Fifth Avenue. Where smart women learn to diet for streamlined vitality in an atmosphere of international chic. Four-course luncheon, \$1. to \$1.50.

WESTCHESTER

ANNA HELD'S COUNTRY INN—Bronx River Parkway. East of Peekskill. The unique spot in Westchester. Luncheon—Cocktails—Dinner. Visit the Anna Field Museum. Your hostess—Anna Held, Jr.

LONG ISLAND

ROUND HILL RESTAURANT. Séjour des Gourmets. So. Huntington. Cuisine Française. Dining al fresco. Wines & Liquors. Open all year. 34 miles from N. Y. on Jericho Turnpike, Rt. 25. Huntington 1371.

ROSLYN MILL TEA HOUSE. In Roslyn on route 25A. Old Grist Mill built in 1701, replete with Colonial charm and atmosphere. Luncheon, tea or dinner on terrace overlooking harbor.

NEW JERSEY

HANS CHRISTIAN ANDERSEN. Paramus. 15 min. from Geo. Washington Bridge. Route 4. Luncheon, cocktails, tea, dinner. Dutch Oven Chicken & Cape Cod Pecan Pie. Closed Mondays except holidays.

OLD MILL INN—Route 32 between Morristown and Bernardsville. Picturesque old inn amid historic surroundings. Delicious food. Fine wines and liquors. Outstanding country restaurant. Air conditioned.

NEW YORK STATE

THE TOWER INN (2 miles east of Amsterdam on Route 5, Mohawk Turnpike). Noted for thick steaks and chops, broiled over the coals. Southern chicken, fresh vegetables, crisp salads. Restful surroundings.

CONNECTICUT

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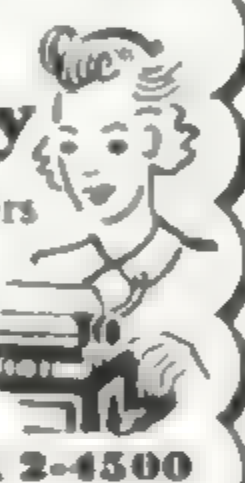
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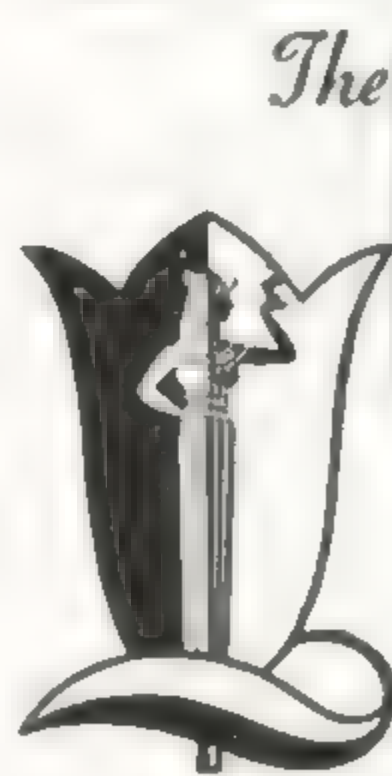


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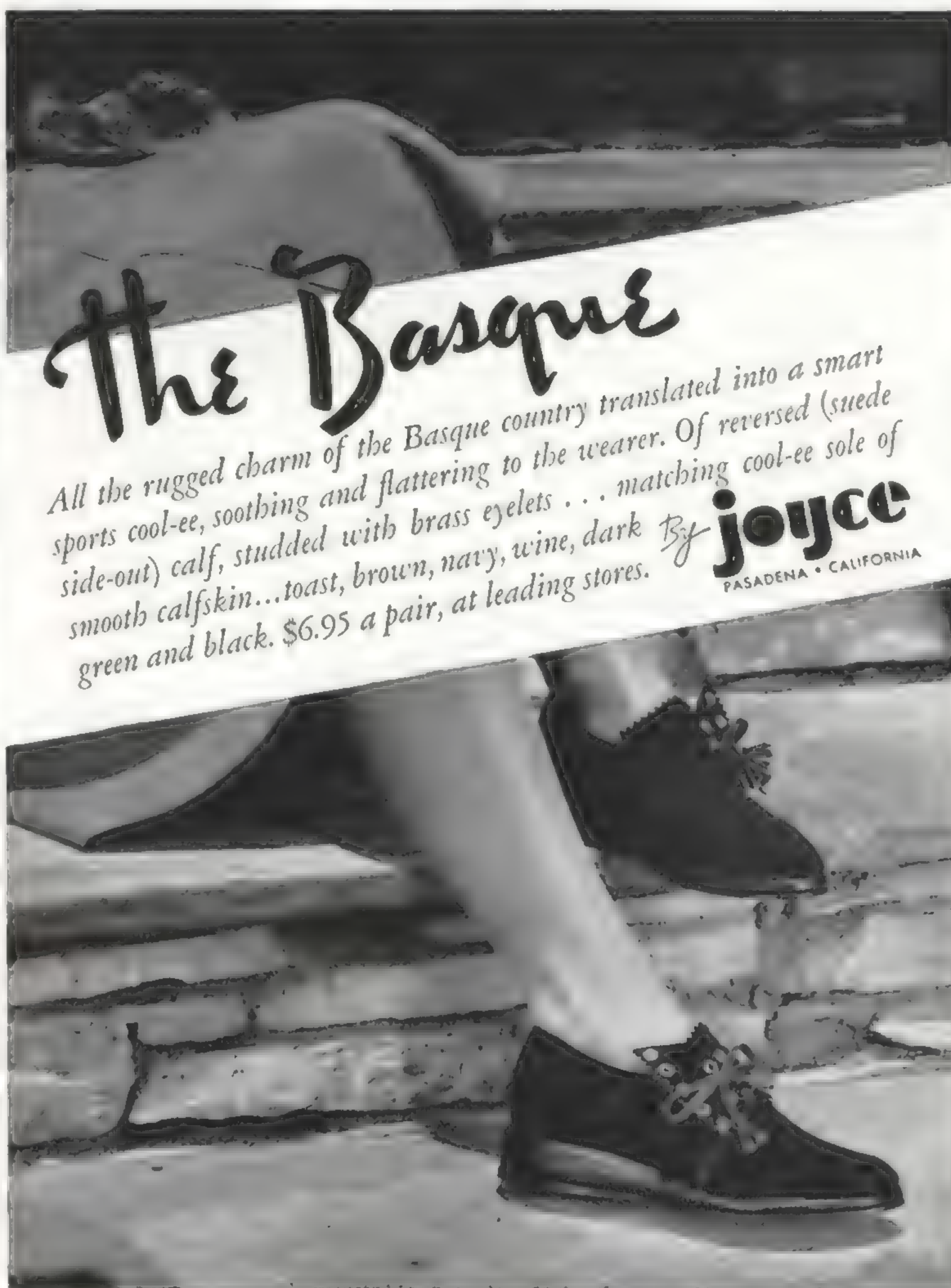
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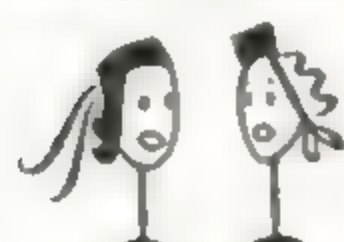
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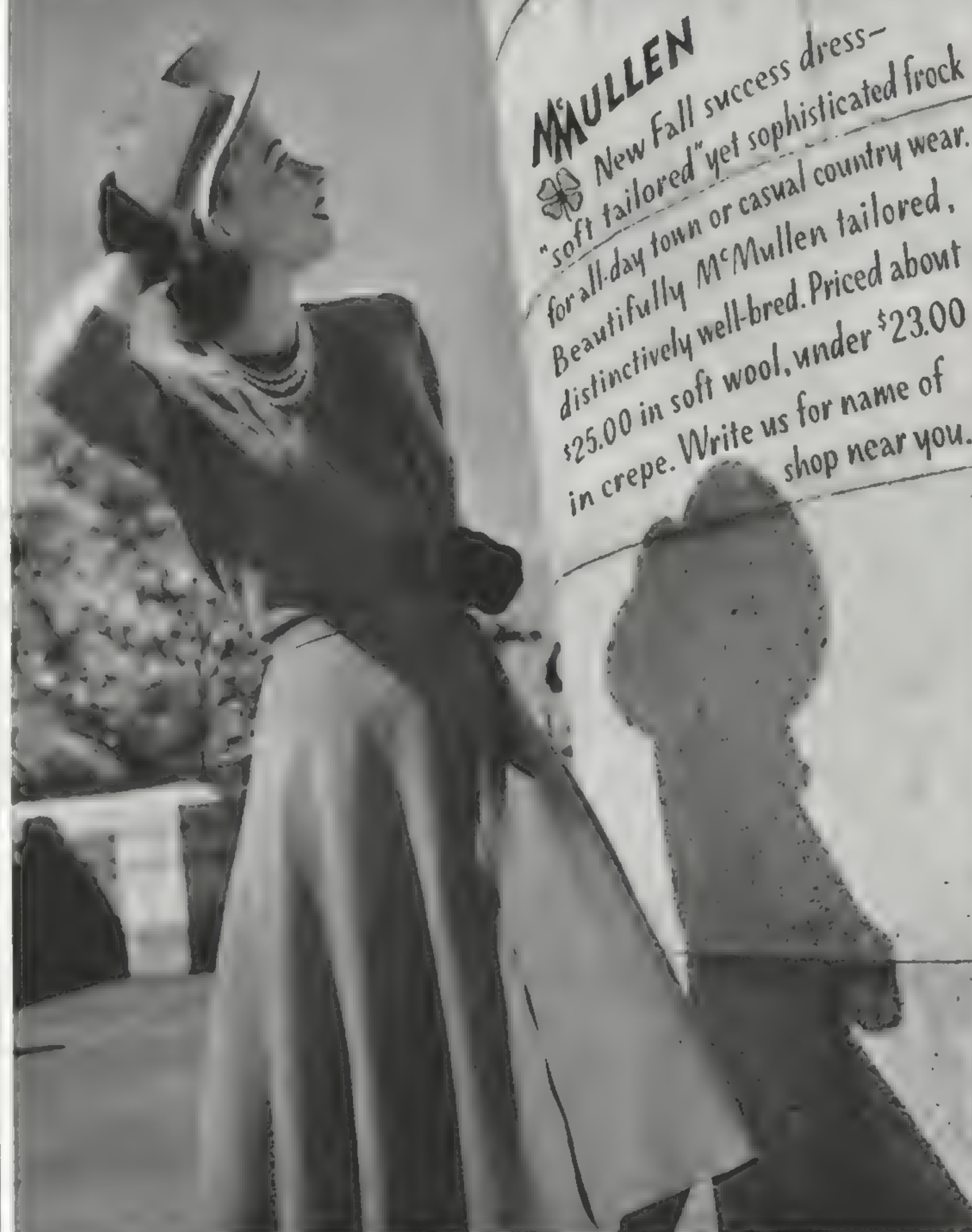
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Longchamps, Savarin, Schrafft's, and Stouffer's are four group restaurants famous for what, no matter what the menu says, is American food cooked in the American way. There is one of them in every New York neighbourhood.

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Fulsome praise by the American male is given them for not disguising their meats with sauces and for often adding no more than drawn butter to their fresh vegetables. The infinite variety of their pastries tops off the meal perfectly for those who defiantly overlook their waist-line.

SAVARIN brings to the Little Townner in New York—and the most sophisticated New Yorkers are from Little Towns—the memory of the soup that began the meal back home. A tomato soup simmered for two days with beef stock, garden vegetables, and herbs. After a surfeit of black bean, onion, and bird's nest soups,

the taste of Savarin's tomato soup is the perfect prelude to the kind of dinner that mother at home would like to think her boy is enjoying. The thick roast beef cut red from the centre, the pan-baked potatoes, the half-squash dusted with brown sugar and cinnamon, the crisp lettuce with Roquefort dressing—in fact, the kind of dinner that Savarin serves would not disappoint her.

A welcoming hand

Unfortunately true is the philosophic observation that one is never more alone than in the midst of crowds. To circumvent this "lost child" sensation for the visitor to New York, the Hoey Gotham year-round service has been organized.

It is a bonded, protective organization that offers almost limitless service to individuals and groups visiting New York. Reservations and accommodations are made in the visitors' names for their choice of the better theatres, concerts, lectures, restaurants, night-clubs, sporting events, and hotels. Either the complete visit or any part of it is taken in capable hands and completely arranged. Most of the services are rendered without additional cost to the visitor, or at a very moderate fee. The visitor's budget is always considered first.

If it's celebrities the out-of-towner has on a "must see" list, Hoey Gotham will include a restaurant where they are apt to be found.

The address, for fuller information, is 521 Fifth Avenue.

Man's best friends



Sometimes, man's "best friends" will put their masters and mistresses on a bench or in a ring and, judging their points—kindness of heart,

thoughtfulness, good breeding—give them blue ribbons.

In late September, there are three bench shows in the East, one in the Middle West, and one on the Pacific Coast. The Somerset Hills Kennel Club holds its meeting at Far Hills, New Jersey, on September 16. The Westbury Kennels Association Show takes place at Westbury, Long Island, on September 24. The Devon Dog Show is held in Devon, Pennsylvania, on September 30. City and country dogs are preening themselves with an eye toward a medal.

In Lake Forest, Illinois, the Shore Land Kennel Club Show will be at the Onwentsia Country Club on September 17. On the same day in Glendale, California, at the Glendale Dog Show, Joan Bennett, Cary Grant, Harold Lloyd, and Mrs. Jack Oakie will exhibit their dogs. And we hope the crowds viewing these famous movie folk will behave as well as their canine friends.

THE TOWN

Romanian House

All the charm of a journey to Romania (whose writing on the walls of its own building changes our notion of its spelling)—native music, gay colours, spiced foods, and wines ripened in Romanian suns—makes the Romanian pavilion one of the most delightful places to dine at the World's Fair. There is an orchestra in the air-cooled dining-room, or out-of-doors if one prefers to dine there. One can dream that space has been overcome and that, outside, the Danube moves to the sea.

It is a good idea to begin the meal with *tuica*, the Romanian native plum brandy that is served either in delightful little glass flasks, from which one drinks it, or used as the base of a cocktail or high-ball. The native dishes are exceptionally well done and not too outlandish for an American palate. The hors-d'œuvres are good enough to tempt one to make a meal of them. The Romanian wines seemed especially good. The *Cotnar Feteasca* has a fragrance that sets it well up in the class of fine white wines.

After dinner, it is very pleasant to go to the roof for coffee and another flask of *tuica*. There one can have a view of the fountains and the fireworks. Entrées are served à la carte for about \$1.25, or with dessert and coffee for about \$1.50. The table d'hôte dinner is about \$3.50.

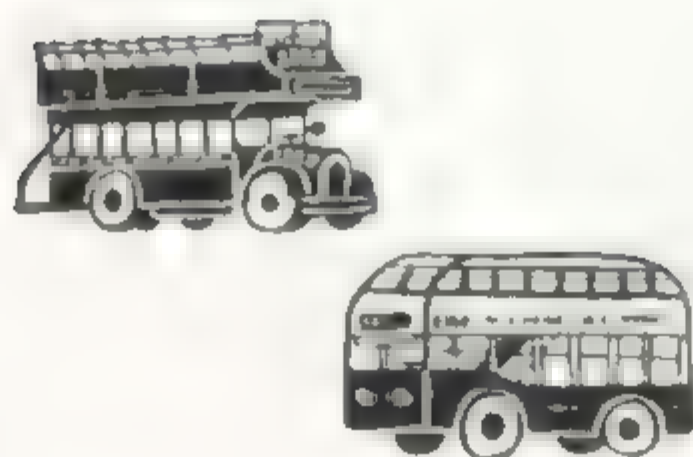
The pavilion is now under the management of Fédé, of Monte Carlo fame. There is a constant clicking of cameras, as celebrities are caught in the act of dining and enjoying it.

Horse shows, races, polo



The Piping Rock Horse Show will be held in Locust Valley, Long Island, between September 17 and October 1. In Pennsylvania, the Bryn Mawr Horse Show is from September 20 to September 23. In Louisville, the Kentucky State Fair is bringing out the finest horse-flesh of the blue-grass country for the week of September 10 to September 17. Fortunately, not a bit late for the mint-julep season.

The sport of kings is held at the Aqueduct by the Queens County



Jockey Club, until September 20, and the Westchester Racing Association meet will last from September 21 to October 7 at Belmont Park, Long Island.

Polo continues well into the autumn, with games scheduled at Meadow Brook, Long Island, every Tuesday, Thursday, Saturday, and Sunday afternoon until the last of September. The National Championship runs from September 16 through October 1. At Burnt Mills Polo Club, in New Jersey, games will be held until the last of October. After that, the aristocracy of horsemanship will be turning its nose toward the South.

Ambassador Gardens



The Ambassador Gardens, which are open until after the fifteenth of October, manage to appear a perfect setting for ladies with ostrich plumes and gentlemen with wax moustachios. Perhaps it is the decorations of green ferns, perhaps the old Florentine fountain, or the soft string music that give it the air of "background for ladies and gentlemen." It is, however, a charming setting for the young café society that comes there.

While it is still warm out-of-doors, it is a fine idea to choose some of the dishes from the cold buffet. Boned Squab Gelée, Glacé Virginia Ham, Veal Printanière, and Suprême of Chicken Jeannette—the food of the well-fed of the Pompous Period, prepared as carefully as they would have demanded it. And, if you remember the legends of Ward McAllister's suppers, that was very good indeed. To heighten the effect of dining in the grand manner of other days, one should order Madeira instead of a cocktail, and the best of Chambertin with supper.

Sculpture in Limited Editions

The Robinson Galleries have started something new in sculpture. There (at 126 East Fifty-Seventh Street), duplicate originals of well-known American sculptures can be found at amazingly low prices—practically none (Continued on page 52)

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VOGUE COVERS THE TOWN

(Continued from page 51) is more than a hundred dollars, and some are as little as fifteen. The Galleries, which opened last May, have the sinuous, enchanting "Child and Cat" by Zorach, a larger edition of which is in the garden of the Museum of Modern Art. There is also a duplicate of the working model which Franc Epping used for her magnificent, Daumier-like "Mother and Child," out at the World's Fair.

George Robinson, who started the Galleries, limits the number of times that each piece may be reproduced—he calls them "Limited Editions in Sculpture." These duplicates come in stone, plaster, terra-cotta, or wood: the stone and plaster are cast, the terra-cotta pressed and then fired, and the wood carved mechanically from the original model. Each piece, incidentally, must be approved by the artist before it is released.

Time and Jimmy Kelly



Jimmy Kelly's hasn't changed a bit since you last dropped in, but there's no better place to take your World's Fair visitor for a complete change of atmosphere. He will step down to the world of yesterday, two steps forward and one backward, as soon as he hits Sullivan Street. There he will believe that everything he ever heard about the Village was true.

With its dark blue lights, smoky din, and brood of fan-dancers, the charm of Jimmy's place lies in the fact that it is changeless. Time stands still over the head of Mr. Kelly. As Jimmy Durante, who haunts the place, says, "the show was signed for a two weeks' engagement and never had the heart to leave—that was eight years ago."

Moneys of all ages

Usually male, with the acquisitive instinct of a squirrel in October, the numismatist is apt to be found in the bosom of any well-regulated family. Grandfather's bifocals peer with the same intensity as little Willie's bright blue eyes at each coin that

comes to hand. Transferring a thin dime from the budget to the collector's treasure-trove is a major triumph.

A visit to the Chase National Bank Collection of Moneys of the World is a field-day for a numismatist and an education for any member of the family. There can be seen the copper cross of the Balubas—the price of a wife who was destined to be a cross from the beginning—the hat money of Penang, the stone money of Yap. The commodity money includes nails from Scotland, soap from Mexico (it was worth a day's wages to take a bath), and whisky, which the United States railroads (circa 1849) used as payment for laying ties. The Joachimsthaler, of such convenient size and fineness that it became the pattern for our American dollar, is on exhibition. Emergency moneys run the gamut from wooden nickels—don't take one—to buckskin bills.

The tender optimism of the inscription on the Fugio coin—the first coin issued in these United States—makes it worthy for a lover to give his lass as a dangle for her charm-bracelet. In the centre of a design of thirteen linked rings is the hopeful statement, pared to simplicity, "We Are One." It was issued just seventy-eight years before the well-known attempt of the South to divorce the North.

The entrance to the collection is at 46 Cedar Street. The visiting hours are from nine to four week-days ...from nine to twelve Saturdays.

More Americana
on Cedar Street

Tradition survives the bustle of down-town New York in occasional quiet by-paths. The inn where our forefathers, wending to take their ease, would have lunched or supped is Ye Olde Chop House at 118 Cedar Street. Wending to ease is no longer part of the American expression, but stopping for luncheon at Ye Olde Chop House has become a Wall Street custom.

Luncheon belies the unpretentious, pleasantly musty interior. Menus include leg of venison, part-

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VOGUE COVERS THE TOWN

ridge, grouse, pheasant, mallard duck, plovers, and, in autumn and winter, diamond-back terrapin. On the open grill, shad-roe and lobsters are broiled, as well as real English mutton-chops, broiled young turkey, smoked turkey, and steaks. The connoisseur may drink the best of wines, ales, and liquors.

And sometimes during the early evening supper in the shadows that lurk behind the bar, the jovial presence of old John Skillman, famous barman of days gone by, seems to whisper of the time when cherry bounce and musty ale were drinks for lusty gentlemen. In those days, being neither quaint nor coy, it was simply The Old Chop House. One sighs for the forthrightness of 1800.

À la Marquise

Part of the fun of having lunch at Tony's La Marquise (28 West Fifty-Sixth Street) is being served from the little salad table that is wheeled around from table to table, looking exactly like a grown-up hors-d'œuvre tray. Silvio, who claims credit for this attraction, supervises the kitchen. The Croustade of Rice Salpicon Financière and the Chicken à la Marquise are both his concoctions.

Coming from a long line of restaurateurs, Silvio uses a lot of the old recipes that have been handed down from generation to generation. One of them, stewed peaches stuffed with almond paste and flavoured with curaçao, is an old Italian family dish, which used to be made during the peach season.

Library of Film Programs

An extension of experience can, paradoxically, be not toward the future, but backwards to the past. This method of experimenting with time can be made your own by renting the film programs that the Museum of Modern Art has put at the disposal of colleges, museums, and study groups throughout the country.

The Film Library, with the cooperation of the motion-picture industry, has built up a collection of hundreds of significant or historically

important films of all kinds. The Museum of Modern Art, as part of the summer exhibition, "Art in Our Time," is showing a cycle of seventy films—1895 to 1935. More pathetically grotesque than the visions one comes upon when thumbing through the family albums are the gyrations of the actors in the celebrated "Great Train Robbery." It was in this picture that the technique the motion-picture was largely to adopt was first suggested. In order to make the post-view of the history of the motion-picture more accurate, the films have been arranged in related groups—the documentary film, the French film, the German film, the Western film. Five films of George Méliès are also shown every other day, alternating with the Evolution of the Sky-scraper, a film prepared and presented by the Department of Architecture. These showings are at 2:45 P.M. The longer films are shown at 4 o'clock.

Although the films can be rented at any time, the cycle of this showing only continues until October 1. You may be surprised to find that it is as easy to cry at "Broken Blossoms" to-day as it was in 1919.

Ladies' choice

In spite of modern young men who are often notable gourmets, the selection of a restaurant for gracious lunching and dining is woman's province. Coq Rouge, at 65 East Fifty-Sixth Street, is often her choice.

The decoration of the restaurant is charming with huge mirrors, plaster of Paris draperies, and pleasant lighting. The tables are arranged so that, if more than two or three are seated, there is no sense of uncomfortable crowding.

It is a very good thing to begin the meal with Miro's special canapé, served either hot or cold. We had it hot, as it seemed to us that the delicate flavour of the fish paste was better after being put under the flame. The Minced Chicken Coq Rouge is too much of an old favourite to describe, but the Turkey Glacé on Broccoli was especially recommended by Miro, and worthy of all he said of it.

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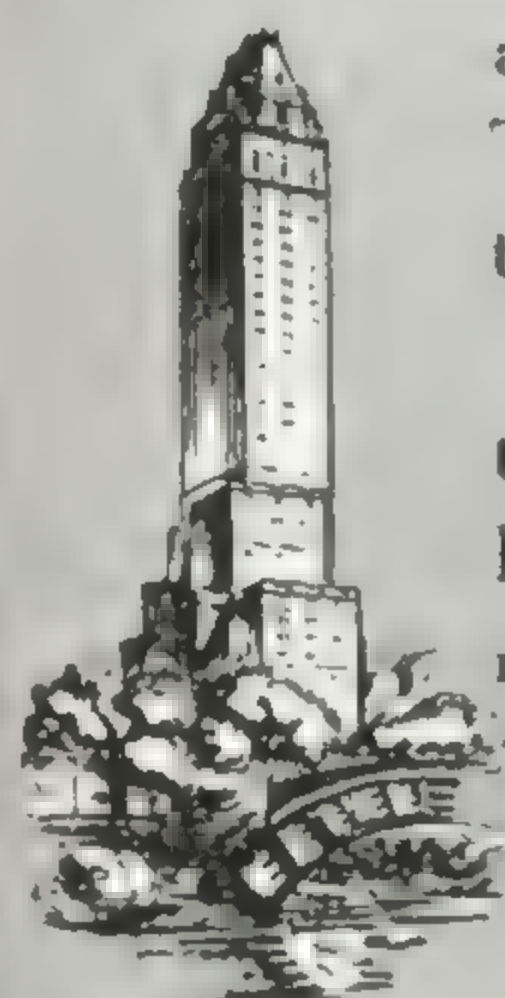
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Incorporating Vanity Fair



Bérard paints a significant figure
from the Openings: a poured-in,
covered-up look—hip drapery—
firework paillettes. Piguet's black
rayon crêpe dress

SEPTEMBER 15, 1939

Vogue covers the town, 50-53
Vogue views the word of Paris, 57
Paris Openings, 58-85
Oriental splendour, 86-87
Miss Pamela Mounbatten, 88
Fashions in painting, 89
The Duchess of Kent, 90-91
Turn to taupe, 92-96
Hip-lines expand, 97
Men who direct, 98-99
Dividend dresses...young ideas, 100-101
Miss Eileen Herrick, 102-103
Dinner with turbot, 104
Low-slung drapery, 105
Slipper satin, 106
Give me New York...maybe, 107
Designs for dressmaking, 108-109
Shop-hound, 110
Discoveries in beauty, 112-114
New continental shoes, 120
New gloves and bags in Paris, 122
Keep left—in England, 132-133
Young ideas about behaviour, 134-135
Side-lights on the Openings, 136-137
Accessories from Paris, 138-139
Plans for clever needles, 140
Corsets, 142-143
Tavern in Paradise—Bali, 146
Bring me a food idea, 149
Vogue's travelog, 42
The gourmet's guide, 44
The school directory, 45-47
Vogue's address book, 48-49
The shops of Vogue, 50-53



Velasquez Coiffures

Degas ankle-length ballet-skirts

Ballets Russes

Gay Nineties

Egyptian mummies

Corsets

El Greco Neck Ruffs

Harem

Turkish

Pre-War hobble-skirts

Parisian's Parisian's Back

Stormy-weather colours

Military passenterie

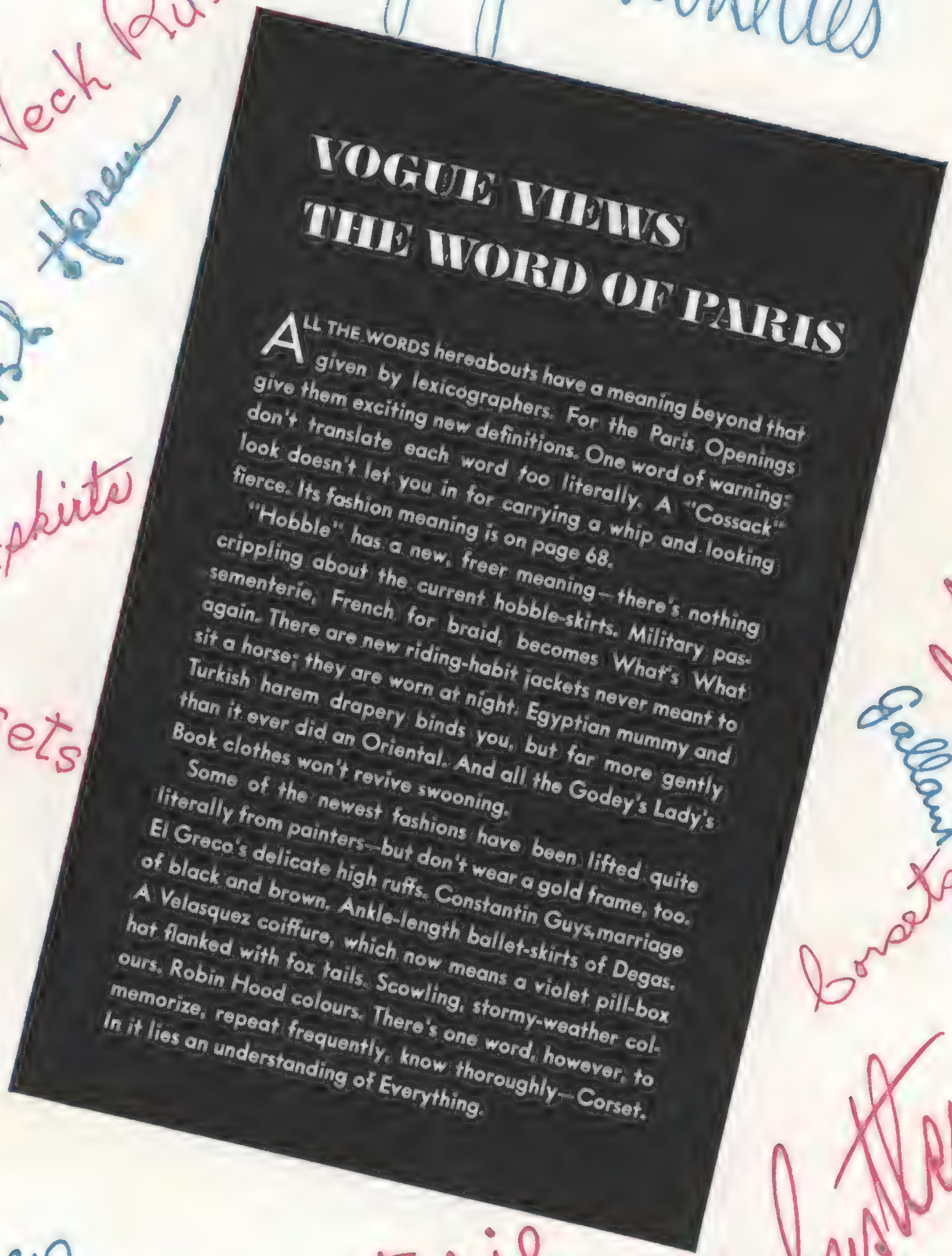
Manet's "Woman with Parrot"

Corsets

1880 fashions

Robin Hood Colours

Ballet costumes and Corsets





Eve

Paris Openings- Variety Show

DICTATORSHIPS are as unpopular in fashion as they are in politics. Edicts, even as to elegance, are not tolerated. Suggestions, yes—and the more contradictory the suggestions, the more exciting. The long, tubular jackets of Schiaparelli may be the essence of smartness to one; the short jackets of Molyneux may mean all to another. The pre-War hobble-skirts of Piguet may be the evening formula for you; the proud Spanish Infanta skirts of Balenciaga (there's one opposite) the formula for your neighbour. Paris has flicked the pages of history, re-rendered Old Masters. She gives you a world of ideas...and all the leeway in the world. This is a year to dress according to your type, and glory in it....

The pick of the possibilities we spread before you in this issue. Out of all the various schools of thought, we've sifted the consequential ones. Hats with the look of a Crusader. Coats that are half fur, half fabric. The newest deviations of back interest. The velvet touch. The Velasquez touch. Such paradoxes in skirts as pre-War hobble or yards-wide hoop-skirts. Turkish drapery or mummy drapery. And of greatest consequence of all—the small waist.

IMPORTANCE OF THE CORSET. You'll have to count on a corset this year. You'll have to learn how to lace yourself in—a lesson that even your mother has forgotten. You'll discover that the lacing is not only bearable, but thoroughly comfortable. The corset shown on page 76 is the newest version for evening. It mounts up to your bust, pulls in your waist and diaphragm (it could whittle a waist down two or three inches); it stops at the hip-bone so you can still have freedom of movement for dancing. Needless to say, you have to have slim hips to wear this version, or else wear a bouffant skirt to hide your hips. It is really only a waist-corset for evening—not something to live in from morning till night. Molyneux's hooked corsets in modern light-weight fabrics are the sort you can live in.

BACK INTEREST. Eyes still turn to the back of clothes—just as we predicted at the Mid-Seasons. Balenciaga and Schiaparelli, who started the back-to-the-bustle movement, have gone their separate ways in keeping up back interest. Schiaparelli curves her apron-fronted skirts up in back and accents this movement with a ruffle. There's a superb example on page 85. Balenciaga puts at the back of an evening dress a full, short peplum that gives you an attractive flare when you turn your back to dance. You can see it on page 69. Maggy Rouff carries her jacket and skirt fullness at the back—like a sail in high wind. Piguet gathers up his jackets and knots his skirts—anything to cause a backward glance. Paquin puts such a flagrant bustle on a day coat that your waist seems to cave in at the back. (Continued on page 141)



Spanish Velasquez inspired the dress opposite.

Spanish Balenciaga made it of courtly satin.

Saks-Fifth Avenue's Salon Moderne imported it.

You might wear it with the Infanta feather head-dress here.



1. MOLYNEUX COAT (IMPORTED BY MACY'S) • MOLYNEUX HAT

2. MOLYNEUX SUIT AND HAT (HATTIE CARNEGIE)



SCHALL



3. CHANEL SUIT (IMPORTED BY JAY-THORPE) • CHANEL HAT AND MUFF



4. MOLYNEUX COAT AND HAT (SALON MODERNE, SAKS-FIFTH AVENUE)



5. PAQUIN COAT (IMPORTED BY RUSSEKS)

From Paris Openingsin America now

The favourite day silhouette: waist a small fraction of the skirt circumference, bodice moulded, hips rounded.

1. MOLYNEUX's half-and-half coat is in for a whirl. In two shades of grey wool, with a collar of grey curly lamb
2. MOLYNEUX's full-skirted black wool dress, snugly buttoned jacket, sprig of heather. Taupe hat, ostrich tips
3. CHANEL's grey jacket suit with bolero effect, emphasizing the small waist. Collar and cuffs of grey curly lamb
4. MOLYNEUX's collarless grey wool coat, tightly buttoned. Tubing outlines neck and skirt seams. Robin Hood hat
5. PAQUIN's chocolate-brown top-coat—duvetine-surfaced—with great beaver hood-collar and pockets like beehives

1. MOLYNEUX (IMPORTED BY LORD AND TAYLOR)



2. MOLYNEUX (LORD AND TAYLOR)



Velvet touch in Paris

Every one likes the velvet touch. Chanel likes it so much she took the Watteau costume she wore to the de Beaumont hall (above) and copied it in velvet as you see on the facing page.

1. MOLYNEUX lifts an idea from our grandmothers—a quaint short cape, bonnet, and muff of puffed silk velvet, worn with a silk crêpe dress

2. MOLYNEUX puts a black cotton velvet dress under a wool jacket, adds a velvet sailor

3. SCHIAPARELLI does a “cigarette” suit of black wool trimmed with shirred black velvet. Felt hat

4. BALENCIAGA makes a suit entirely of black cotton velvet save for wool seams and binding



3. SCHIAPARELLI (LORD AND TAYLOR)

4. BALENCIAGA • SUZY HAT (BOTH: LORD AND TAYLOR)





HORST

Mademoiselle Gabrielle Chanel herself (left), scrutinizing her own model—a black silk velvet suit with neck-ruff and velvet beret—adapted from the Watteau costume she wore to the de Beaumont ball. (Both: Imported by Bergdorf Goodman)



Lanvin's pre-War peg-top
black silk crêpe,
Imported by Henri Bendel

Lanvin's
pre-War hobble
royal-blue silk satin,
dotted tulle cape



CHANEL's modestly covered, short-sleeved dinner-dress of lamé damask—black, gold, and turquoise-blue—has its own bib necklace, sewn on



CHANEL's long-sleeved, high-necked dinner-suit of pailletted burgundy wool jersey is backdrop for her red stone necklace with gilt leaves

*Modesty makes history
at the Paris Openings*

Plaids cross your path —
taking new twists at the Paris Openings.
Alix gives them Victorian cape-collars.
(Below, right) Green-and-brown coat and jacket,
black skirt and blouse.
(Suzy hat)



ANDRÉ DURST

(Left) Alix's top-coat
in muted plaids - crushed raspberry and green.
Talbot's helmet - with hand-crocheted mesh -
makes you look like the Black Knight



SUIT: BONWIT TELLER; RANSOHOFFS, SAN FRANCISCO

In Lelong's Collection—Patchwork Plaid appears. Countless pieces are sewn together for that skirt—Persian lamb binds the jacket. Suzy's melon hat

Polish Cossack jackets
march into
Maggy Rouff's Collection






AT THE PARIS OPENINGS

(Above) Balenciaga's blue faille dress with ostrich (Henri Bendel).
 (Centre) Rouff's brown velvet coat, brown fox; Agnès wool hat. Russeks
 (Far right) Paquin's tiny-waisted peplum coat. Persian lamb collar

(Opposite) Maggy Rouff's Cossack suits of broadcloth. Day suit—with Persian lamb. Suzy's red plush hat. Dinner-suit—with braid. Agnès hat



*At Chanel's Opening—
Cherry lace and net dress. Jay Thorpe.
Chanel's Persian jewels. Jansen décor.*



*Lelong's interlaced bodice
of grey silk jersey, lame skirt.
(Benoit Teller, Marshall Field)*



BALENCIAGA borrows again from that earlier Spaniard—there's a Velasquez look about this dress, which Miss Mona Maris wears like a sixteenth-century court beauty. Black lace looped over grey silk satin by Bianchini, bolstered out by a hoop. (Imported by I. Magnin, California)

ROMANTIC ATTITUDES AT THE PARIS OPENINGS

(Opposite) MOLYNEUX's Victorian dress and jacket, of black silk Lyons velvet over boned taffeta; grosgrain ribbon bands. Hatter's plush toque; grosgrain snood. Boucheron jewels



MOLINEUX COSTUME IMPORTED BY BERGDORF GOODMAN



*Schiaparelli's
half-and-half suit.
Persian lamb front, blue wool back,
fur apron-strings. Imported by Hattie Carnegie*

Half fur, half fabric—
equals many a coat
at the Paris Openings



VIONNET's coat—for its full drama—must be seen fore and aft. Leopard front, leopard sleeves—but then it changes its spots to black wool for the back. The two halves add up to something quite spectacular. Talbot's felt hat is swathed with mesh. Coat and hat imported by Henri Bendel



FROM PARIS—THE NEW DETOLLE CORSET WITH BACK LACING

WAIST-LINES, LTD., PARIS, FRANCE



PARIS puts you back in laced corsets—and here they are. Detolle made the extreme, back-lacing corset, opposite and first above, to bind you in for the Velasquez silhouette. This corset is specifically for evening. Lefaucheur made the corset above, right, for Molyneux, to cinch your waist and round your hips by stringent cut and boning. This corset you can live in comfortably, all day.

These are the corsets that established the tiny waist as the theme of the Paris Openings. You'll notice that the tighter the waist, the more leeway you're allowed for hips. You'll notice that a firm, high, smoothly laced corset is comfortable, and never rides up. You'll notice that your posture is completely changed for the better by the persuasion of well-placed bones. One thing to remember (in addition to tying your stay laces *firmly*) is that you can not have the idealized willow-wand figure unless you start with a *naturally* small waist—and that means exercise and corrected posture—not merely a constricting corset. Let your corset emphasize a waist that you have whittled down to its lowest possible denominator.



REACH FOR A WAIST-LINE

SPECIFICALLY to help you achieve your hand-span waist, Helena Rubinstein has evolved new exercises and massage movements. We show you some of them here, and you can see for yourself that the entire muscular action is concentrated on your midriff. All these exercises, bent on whittling your waist-line, work on the corkscrew theory. They stretch, coil, and wring your middle until you feel like a piece of taffy at a taffy-pull. But unless your posture is correct, no amount of arm-swinging will give you that coveted, attenuating pull.

The exercise on the opposite page, called Wreathing Your Waist, is a diagonal pull, that really *pulls*. Exercise 1, the Propeller, is a contrapuntal twist. Number 2 is called Hail and Farewell—an act that stretches you from hip-bone to finger-tip. Number 3 is Sunflower; shoulders and hips pivoting in opposite directions. Below you see the hands of a trained masseuse, showing to what proportions a waist can be reduced. Perhaps you have some dwindle-waist exercises of your own, but, in any event, you'll be wise to attend to your middle dimensions before you try the new clothes.



EXERCISES TO DWINDLE YOUR WAIST





The great painters colour Paris fashions

FEMININE elegance has always been an absorbing subject for a painter's brush. Even when Virgins and Saints were almost the only feminine figures painted and when men were the only painters, interest in fashion flourished. The rich brocades, the detailed drawing of dresses, the bejewelled head-dresses are pictorial proof. One of the most elegant figures on canvas is Hans Memling's "Magdalene," in a tight-bodied, long-sleeved, high-necked, full-skirted dress of green-and-gold brocade, with long red gloves on her arms...are we writing about the year 1500 or 1939?

Europe's art galleries are crowded with canvases of beautiful women in beautiful clothes, but it is only when they become news that the general public realizes their particular elegance. And news now are Velasquez's *Infantas of Spain*...the great paintings lined up accessibly in an exhibition at Geneva, far from their home in the Prado—an exhibition that is attracting pilgrimages of art-lovers from not only Europe, but America.

Perhaps this exhibition is what Balenciaga was waiting for, dreaming of. His Spanish mind was quick to respond to the dignity and beauty of Velasquez canvases: the elaborate fabrics, covered arms, tiny waists, broad head-dresses, skirts so wide on the side that they make you look wafer-thin through the waist. Suzy has Velasquez hats, and hats that might have been worn by Goya's *duennas*, covering back hair in bag-like snoods. And you can trace to the Spanish the return of big lace handkerchiefs, small black fans, and El Greco's white neck-ruffs.

Memling's incomparable canvases, in Bruges, begin to spread their influence to fashion. Most of their worldly elegance must have come out of Memling's imagination, as many of his pictures were painted with no other models than the nuns in the hospital where he was recovering. However, Memling's silhouette for saints tallies almost with Molyneux's current silhouette—plaster-fitted bodices bursting into fullness from the hip-bone down. The rich metal brocade in his pictures makes you think of Lanvin's lavish fabrics. When Suzy sees his ear-covering snoods of gold mesh embroidered with pearls, we may have a new evening coiffure...for Suzy is on her way to Bruges.

Molyneux has one of the most interesting small modern collections of paintings in Paris, and he himself paints as an avocation. Opposite is his charming reproduction of the costume in Manet's canvas, "Woman with the Parrot." His evening dresses, with their tight bodices and full, ankle-length skirts, he attributes to Degas' ballet-skirts. Schiaparelli has often shown clothes influenced by Dali. Alix has made draped white jersey dresses that look as if they belonged on the frieze of the Parthenon. Last spring, all of Paris turned to the English eighteenth-century paintings for floating, picturesque evening dresses. And this autumn, the couturiers are turning their talents to fashions that will make to-day's women look as well on canvas as the Velasquez and Memling women look to us now.

Opposite: By Molyneux, after Manet, is this magnificent stiff coat of black silk Duchesse satin. It flares wide, over a corn-coloured satin gown







*That
Glued-on
Look
at the Paris Openings*

**Patou's Mermaid line—dress and jacket of green silk crêpe
bristling with gold fringe. Mauboussin jewels**

**Opposite: Paquin's Mummy dresses
look like adhesive—stretch like elastic.
It's engineered with
a special new elastic velvet**



ALIX adds a delicate black lace top to a black silk chiffon jersey dress that clings like a stocking. The lace top ends in a butterfly bow, held to the head by hairpins. Imported by Milgrim. The antique diamond flower jewellery is from Vieille Russie

PARIS CLINGS TO JERSEY

(Opposite) ALIX doubles the interest in jersey with a half-and-half dress, half white, half lead-grey—using countless yards of soft, sheer silk jersey. The fox cape, too, is half white, half lead-grey





Crusade for covered heads...

TALBOT'S felt beret-snood—enveloping all the back of the head.

MAX'S redingote of broadtail—vertically tucked all over.

Hat imported by Florence Reichman. Coat; Jaeckel. Jewels; Mauboussin



HORST

...at the Paris Openings

TALBOT'S wool mesh turban—helmeting you like a Knight Templar.
VIONNET'S velvet coat—the silk jersey stole belongs to the dress beneath.
Hat imported by Saks-Fifth Avenue. Coat and dress; Ransohoffs, San Francisco



HONNET

Mrs. Adam Gimbel, wearing a Talbot hat, a Francevramant dress

The covered-up look at dinner

Dinner-hats, as well as dinner-dresses, look covered-up. Here, Mrs. Adam Gimbel wears Talbot's spiral dinner-toque of black silk chiffon jersey, draped with a necklace. She clips the scarf with her own jewel, a diamond lily. Francevramant's dress is of black silk marocain. Hat and dress imported by Saks-Fifth Avenue, Salon Moderne



The pulled-back look in Paris



Two new backs, graceful, wearable:
 (Above) SCHIAPARELLI's black crêpe dress with an apron pulled to the back. Blue velvet toque, frilled chin-strap. Both imported by Hattie Carnegie.
 (Left) FIGUET's fringed black wool dress swings backward. Henri Bendel



THIS year, when you're not posing for a daguerreotype in boned bengaline, you're going to look like one of those slim, insolent young Rajas. For this season, Paris, like a Whirling Dervish, faces the Occident and the Orient simultaneously. You'll find manifestations of Ceylon and Kashmir side by side with damask panniers and ostrich muffs. You'll show your infinite variety in swinging unconcernedly from faille bustles and postilion hats to harem skirts, looped evening silhouettes, embroidered jackets, head-dresses. But you'll have to watch against vertigo from too sudden a change of hemisphere. You'll have to remember not to look arch when your head is turbaned like a Bengal Lancer.

Above in our Oriental landscape is some Eastern atmosphere that you'd be glad to wear or carry. Caron was architect for the chastely shaped Indian temple that houses Caron's new perfume, "Alpona." Its actual fragrance is still a mystery, but you may see the exquisite bottle at the French Pavilion at the New York World's Fair. The mosque behind the temple, filched from the Turkish Pavilion, turns out to be a Turkish cigarette-holder weighing an opulent quarter-pound. The fabulous roc flying overhead blazes with rubies, aquamarines, and gold—a clip right out of the Arabian Nights and destined to take the humdrum out of any lapel. Under the curve of the bracelet bridge, balustraded with rubies, flows a *rivière* of emeralds, diamonds, sapphires, and rubies, culminating in the blazing pendant, which breaks up into bracelets and clip. The jewels are from Trabert and Hoeffler-Mauboussin.

Oriental Splendour

Again the necklace dominant. A white velvet dinner-dress collared with jewelled stones, by Germaine Monteil—who further orients you with a brilliant turban and her "Burma Ruby" lipstick. All at Bonwit Teller; Ransohoffs; Bullock's-Wilshire. The sapphires from Olga Tritt





Miss Pamela Mountbatten
from the portrait by Raymond Kanelba
Number 9 in Vogue's series—"Portrait-Painters of To-day." [Article on page 117]

Fashions in painting

Frank Crowninshield writes about those inexplicable, disconcerting changes in taste that occur in judging art

WHEN, fifty years ago, Vincent Van Gogh died at Auvers, he had never sold a picture. But, to-day, at a New York picture dealer's, there is a haunting canvas by him priced at \$75,000. Even eight years ago, when Miss Lillie Bliss was making her collection—now in the Museum of Modern Art—she complained that, after hunting Europe over, she had found no important canvases by Van Gogh at less than \$40,000. Another anomaly: the 1935 exhibition of Van Gogh's pictures attracted one hundred and twenty-three thousand people in New York, and two hundred and fifty-two thousand in San Francisco.

Cézanne is now recognized as the most commanding figure in modern painting. Fifty years ago, before he died, his paintings could have been bought for the proverbial song. But an American art museum last year paid more than \$100,000 for one of his canvases, while \$40,000 and \$50,000 is now the cost of even moderately important examples of his work.

Fifty years ago, when Seurat died, he had, like Van Gogh, never sold a painting. But the Chicago Art Institute not long ago refused \$250,000 for "*La Grande Jatte*," the canvas by Seurat now so proudly in its possession.

Thirty years ago, Picasso sent a show of his abstract pictures to Alfred Stieglitz's gallery in New York. Only one item in it was sold—a small drawing priced at \$12. Last year, one of Picasso's larger abstracts was sold for \$25,000.

Fifty years ago, Whistler's portrait of his mother was sent to America and offered for sale—unsuccessfully—at \$1,000. But in 1932, when the canvas was sent here by the Louvre to be exhibited at the Modern Museum, the French Government insisted that it should be insured for a million dollars, a demand which they finally, but reluctantly, lowered to half a million.

In his earlier days, Degas, perhaps the most gifted of the Impressionists, had sold a picture—"*Les Danseuses à la Barre*"—for five hundred francs. In 1912, five years before he died, he had seen the same canvas fetch \$100,000 at auction. When Renoir asked him what his emotions had been when he saw the picture sold, Degas replied, "I felt like a race-horse when he sees that all the money is going to the owner."

The above sporadic and perhaps over-practical examples have been put down merely to show that there are inexplicable fashions in art; that the true masters come tardily into their fame; that public taste changes and prices fluctuate; that the spirit of an age, too, is forever altering, which is perhaps the reason why the critics are so often wrong, as are also the museum directors and even the fraternity of well-informed painters.

But a more convincing example was the exhibition of pictures held in New York, in 1913, at the Lexington Avenue Armory. It was there that America, for the first time, saw Cézanne, Van Gogh, Seurat, Gauguin, Matisse, Rouault, Rousseau, Picasso, Segonzac, and Derain. That exhibit was greeted, by the public at large, with indignation and derision. The show

was thought a monstrous canard; the painters represented in it were "creatures of ignominy; decadents and madmen." What had begun as an art show became almost a *scandale*. The paintings were for sale, but the sales, even at absurdly low prices, proved less than negligible. But, in the twenty-six years that have elapsed since that show at the Armory, the entire movement of French Modernism, and all of its acknowledged leaders, have been gratefully and even affectionately absorbed by the public. Their prices have soared to fantastic figures. Collectors are temporarily forgetting the old masters in order to acquire the works of Cézanne and his followers. The Modernists have, in short, become the fashion.

But why were these men not instantly recognized as masters of the first magnitude? Why was it left for a small group of collectors, painters, and amateurs, to fight their battles and further their æsthetic objectives? Why did America so long think of them as perverted or deranged?

The echoing answer is that, since art began, it has been impossible, save for the infinitesimal few, to recognize the real significance of new movements or new masters; to judge between the true artists and the sentimental hacks; between profound feeling and a trite desire to please. And, in the case of the Impressionists—who, in a manner, fathered the school of Modernism—the public's neglect was, for a long time, precisely the same; just as it had been the same again with the even earlier masters who fathered the Impressionists—with Ingres, Delacroix, Daumier, Corot, and Courbet—the men who to-day appear as the true root-forces of modern French art.

We can go further and say that there has hardly been a school or movement in painting during the past hundred and fifty years that has not, over long and disheartening periods, been forced to fight its way against determined public disfavour. A partial reason for this is that it is always more difficult to differentiate between a great living master and the ruck of sentimentalists that surround him, than it is to pick out the true masters of an earlier period. For, when a really imposing figure has been dead for forty or fifty years, we can see him with respect to the life and men and movements of his own time. Distance and perspective make the matter easier for us. But this task of inspired connoisseurship, of instantly recognizing genius when it shows its head, is not difficult for the public alone. It is always, thanks to the constant changes in fashion and taste, almost as testing a task for the critics, for the museums, the collectors, and the more enlightened artists of the time.

El Greco was sixteen when Michelangelo died. Later in his life, after a long visit to Rome, he said of him, "He was a good Italian, and a good man, but he simply could not paint." Six of the indubitable masters in modern art have been Delacroix, Ingres, Manet, Cézanne, Gauguin, and Van Gogh. And yet, Delacroix expressed abhorrence of the austerity (Continued on page 144)

The Duchess of Kent—Another Alexandra

Marina's beauty and chic recall
Alexandra, Edward VII.'s lovely queen

EVER since the rare beauty of Marina first enchanted the English, she has been increasingly likened to her great-aunt, Queen Alexandra. Both royal beauties grew up in obscure simplicity, both are symbols of deep family affection: the Danish Alexandra and her two sisters, the Empress of Russia and the Duchess of Cumberland; the Greek Marina and her two sisters, the Countess of Toerring-Jettenbach and Princess Paul of Yugoslavia. Both Marina and Alexandra stand in precisely the same relation to the fashion and society of their times—Alexandra to the 'Nineties, when she and her husband, the Prince of Wales, led the brilliant Marlborough House set; Marina, to the present, when she and the Duke of Kent represent the same spirit of gaiety and elegance.



Alexandra, as Princess of Wales



Royalty attends the opera: Past and Present



Alexandra and Marina, with their husbands and children



Marina, the Duchess of Kent



Alexandra and Marina, in state dress



The two royal beauties in toques

Alexandra between her sisters Marina and her sisters



Turn to Taupe

BY origin, it's a French word—taupe. It means a mole. It means the colour a mole is. It means that subtle shade, half grey, half brown, shown on the next four pages. It's no stranger to the sophisticate, but it's never been universally appreciated. Until now! By some happy quirk of fate, it suddenly is the Wanted colour of 1939. Neither noisy nor mousy, it's as worldly as black. And just as easy to live with, day after day. Mother or daughter can wear it. Daylight gives it warmth, electric light makes it radiant. Try it in a dress or suit or coat. Try it under a mink coat. Under a nutria or beaver coat. Try it with blue fox. With Persian lamb dyed taupe. Try it alone—taupe from head to foot. Try it with red. With pink. With green. Try brown accessories with it. On the next four pages are some exciting models to try—all of them taupe; all are described below.

- 1 Taupe felt hat for tea-time. A cavalier sweep to the brim and a swirl of taupe-and-white ostrich. Born to accompany a taupe afternoon dress. John-Frederics
- 2 Taupe tweed ensemble for town or country. A terse coat with revers of taupe-and-white checks—the same checks that make the dress. Bonwit Teller; I. Magnin
- 3 Taupe coat for town. A triumph in quiet elegance, a smooth wool coat banded with Persian lamb dyed the identical same shade of taupe. Lord and Taylor
- 4 Taupe-and-grey sports coat. A hulking, protective coat of camel's-hair, grey on the outside, taupe on the inside, bloused in back only. Henri Bendel
- 5 Taupe wool suit. Specifically, a dream of a dress topped by a jacket, the yoke and sleeves all nutria. Nutria also faces the brim of the sailor. Hattie Carnegie
- 6 Taupe evening dress. Under electric lights, this taupe slipper satin dress and stole are as distinguished as a bronze Degas. Omar Kiam design at Jay-Thorpe
- 7 Taupe wool suit. A youthful dress, a double-breasted jacket with silver buttons and nutria revers. Do add a nutria hat and muff. Henri Bendel
- 8 Taupe with red. A lively blouse of red wool plus a taupe wool jacket and skirt—a suit that commutes obligingly between town and country. Tailored Woman
- 9 Taupe with velveteen. Revers of taupe velveteen are the solitary ornament on this attractive jacket and dress of soft wool. Lord and Taylor; Neiman-Marcus
- 10 Taupe coat-dress. To put on right now and wear later under your nutria coat—a wool dress, buttoned down the front, gathered at the back. Russeks
- 11 Taupe shoes. Alligator has been given a taupe complexion now, so you can carry out the taupe-from-head-to-foot idea with these shoes. I. Miller
- 12 Taupe with pink. Under that taupe wool jacket there's a pink lace blouse attached to a taupe skirt. Add pink gloves. Omar Kiam design at Saks-Fifth Avenue
- 13 Taupe dinner-dress. Taupe crêpe posing as wool in a dress with a full-fledged bustle and half-sleeves. Add pink gloves. Bonwit Teller; Bullock's-Wilshire
- 14 Taupe dress and jacket. A flattering wool dress, a flattering wool jacket, both of them decorated with scrolls of fabric here and there. Saks-Fifth Avenue

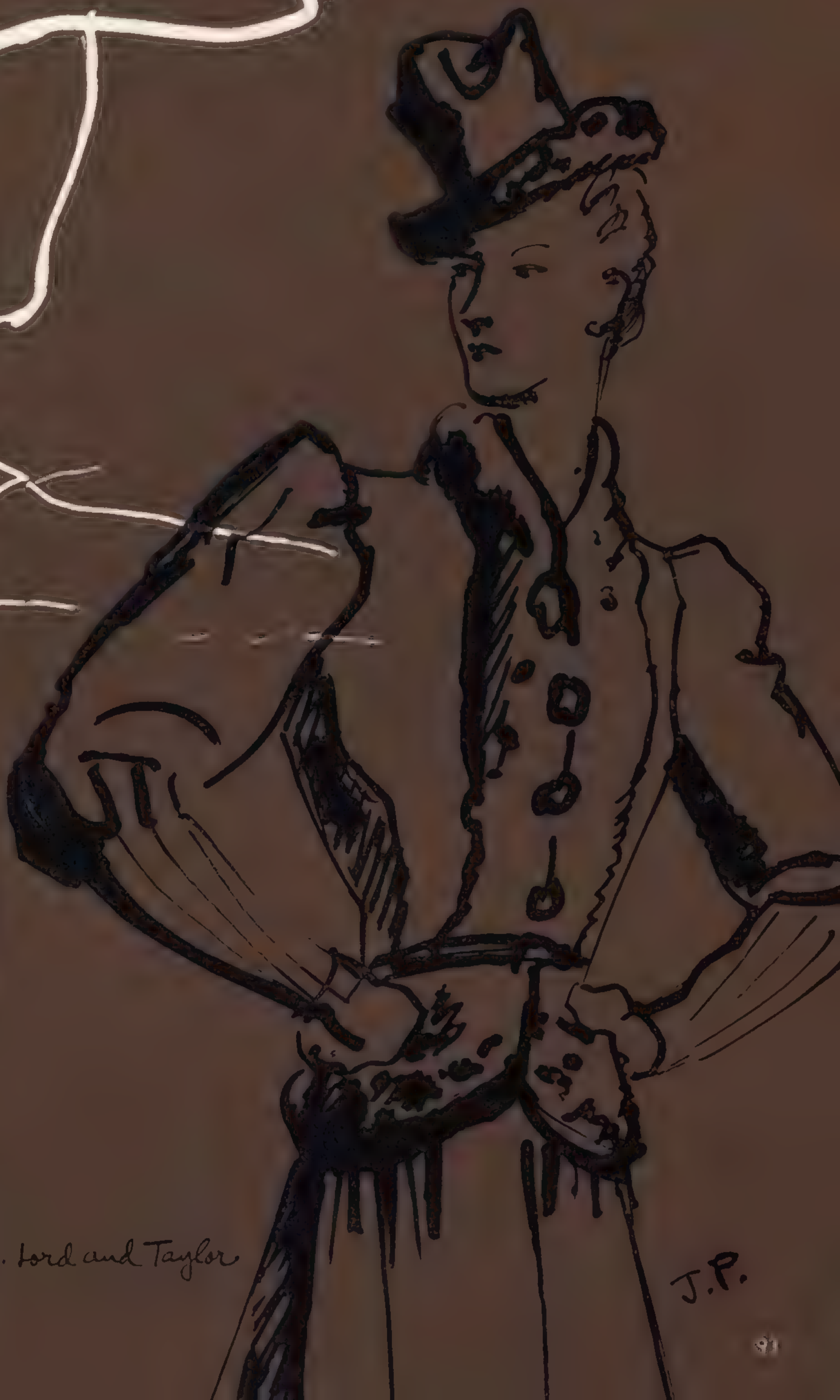
*on the next
4 pages
every outfit
is Taupe*



1. John-Frederics



2. Bonwit Teller;
J. Magnin, Calif.



3. Lord and Taylor

J.P.



5. Hattie Carnegie



4. Henri Bendel



6. Jay Thorpe

J.P.



7. Henri Bendel



9. Lord and Taylor;
Heiman-Marcus



10. Russeks



8. Tailored
Woman

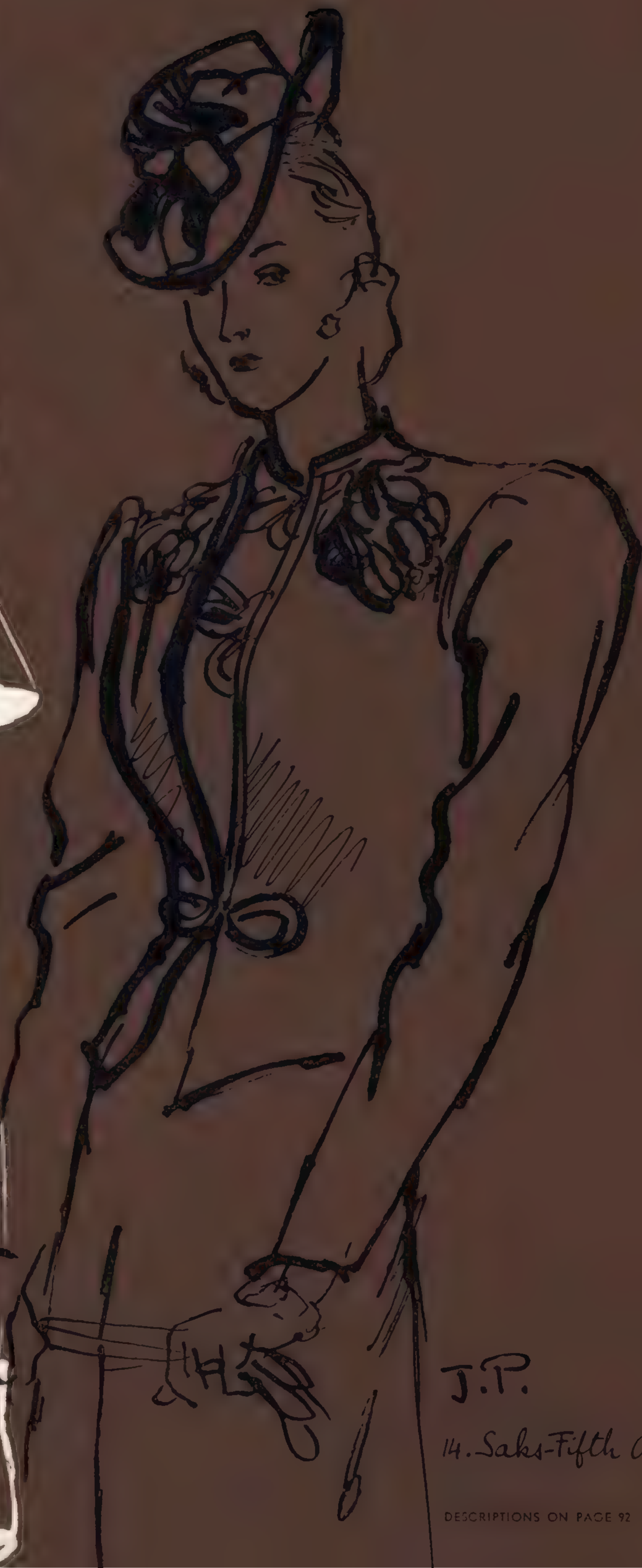


11. Shoes - J. Miller.



12. Saks-Fifth Avenue

13. Bonwit Teller;
Bullock's-Wilshire



J.P.

14. Saks-Fifth Avenue

HIP-LINES EXPAND...WAIST-LINES CONTRACT

Encase your waist in this new costume suit, and wonder at your own girth—or seeming lack of it. Observe that new, smoothly moulded line in both the wool dress and the jacket. See how the fur peplum pads the hips...helps the eye to see the waist a little under life-size. Fur—sheared beaver. Colour—foggy sea-blue green (blending softly with the fur). Wear a beaver busby



RICHARD CARVER WOOD

SUIT AND HAT: MILGRIM; MARSHALL FIELD; NEIMAN-MARCUS, DALLAS

MEN WHO



ZOLTAN KORDA, MAKING "FOUR FEATHERS"



ALFRED HITCHCOCK



ROBERT STEVENSON

.... British films

THE sign of the English cinematic highbrow has been complete distaste for British films. Ever since there were British films, it has been fashionable to sneer at them delicately. But the sneers are now silly, revealing an awkward lack of understanding of cinema history in England. For British movies are rising, with good young directors feeding them vitamins.

The usual excuse for the former bad British movies was, of course, the hopeless economic muddle of the film industry. Either there was not enough money for the picture, or else there was far too much, and everybody ran mad with waste. At first, the unfortunate Quota regulations meant that the films could be turned out for next to nothing: a movie copy of a stage success, photographed against two sets, country house exterior and interior, both cardboard. Those sets the British grew to know and loathe. Then everything switched. The British movies boomed, and there was money to fling away, like a New Year's Eve scene in almost any film. There was money to imitate Hollywood, to outdo De Mille in magnificence (only, of course, he was never really outdone). There was money to pay imported American directors and stars even larger salaries than they could get at home; money to pay three scenarists to do three conflicting scripts for one story; money to start films and never finish them. It was the most fatal kind of money, for it substituted cash for ideas.

In spite of these distractions, a few, but a steadily increasing number of, good British films appeared. Young men of spirit and imagination went into the trade and learned from it—some as assistants to American directors, some as the henpecked directors of quickies, some as second cameramen. They saved up their ideas, made notes for their future scenarios, and one after the other rose neatly to the top. Suddenly England had a band of young directors capable of turning out work as good as anybody's; films rational in cost (even Korda, now a furious money-spender, made his two best pictures, "Wedding Rehearsal" and "The Private Life of Henry VIII." in the days when he hadn't any). Above all, they made indigenous films, copying no one, capable of speaking to the British in their own language, putting their native genius on the screen.

The movie that first carved a foothold for British films in this country was "The Private Life of Henry VIII." Directed by Alexander Korda, with the vigorous (Continued on page 124)



BRIAN DESMOND HURST



MICHAEL POWELL



DAVID MacDONALD

DIRECT....



SACHA GUITRY, DIRECTOR AND ACTOR



JACQUES FEYDER



JULIEN DUVIVIER (LEFT), DIRECTING "END OF A DAY"

.... French films



MARCEL PAGNOL (CENTRE)

FILM PRESS OF LONDON



RENÉ CLAIR



JEAN RENOIR

OF all films, the French are the unchallenged highbrow success in this country, the unquestioned popular success in France. It has, however, taken them a long time to get to the top. Without any doubt, they have scaled there by the odd process of being real, by keeping to an illusion of absolute reality. In French films, a taxi-driver is not just a taxi-driver; he is a Parisian, *seizième-arrondissement* taxi-driver; Professor Higgins of "Pygmalion" could place him to a street. There are no such abstractions as "country type." There are only genuine Provençals, or Limousins, or Bretons, complete with accent, trade, house, and a position in a concrete and visible society. In much the same way, the backgrounds, furniture, sideboards, and table-cloths are the possessions of real persons, each stamped with the mark of a class. In this way, French films express the personality, in its many different sides, of France itself. After seeing one of them, every one knows what a little bit of France is like.

All this reality comes to the films through the directors, a breed of men securely rooted in their class, region, and race. Even more than the directors of other nations, they control their pictures—often, in fact, writing their own scenarios. Usually they work in a paternal manner with a unit of friends in a studio, knowing little of mass-production methods. There they are intent on seeing that the lives of the characters have been going on for years before the film begins—that those lives will continue after the last fade-out. The spectator merely cuts in on the existence of those characters at a given point. The directors do not mind if the actors speak with local accents. Raimu, for instance, who is one of France's most adored, and finest, actors, has his own films devised for him at a Provençal studio, which is much like opening a studio in Mississippi to provide an authentic Deep South atmosphere for Miriam Hopkins' once Southern accent.

At the moment, this method of getting reality is practised most successfully by Julien Duvivier and Jean Renoir, who has apparently the best all-around talent in French films. As every one knows, Renoir is the son of the great painter, and evokes more imaginative overtones than any one else in the field. His greatest movie, of course, was "*La Grande Illusion*," but long before he reached this peak of subtle evocation, he knew how to give a sense of life going on. In such films as "*La Chienne*," the important actions, the big emotions, love, murder, are felt and done to the ironic accompaniment (Continued on page 126)



DIVIDEND DRESSES..YOUNG IDEAS

1. If your good taste is rounder than your pocketbook, look for a dress like this: heavily corded black rayon faille, with a pale blue collar. (Priced about \$30) And wear a black velvet beret. Jane Engel has them both
2. Striking example of a dress hard-to-guess-the-price-of (and often hard-to-find), this striped rayon jersey in expensive-looking tones of grey and chocolate-brown. (About \$30) Brown velvet pill-box. Both: Jane Engel
3. If you wear a size from 11 to 17, hunt till you find a dress like this: rose-and-black shadow plaid, of Juilliard wool, its hips high-lighted. (Under \$15) Black felt breton. Both: Lord and Taylor; Burdine's, Miami



HOWARD CAGLE



4. Find a good black dress, add black accessories, and rhinestone jewels. Celanese rayon crêpe dress, cyclamen yoke. (About \$30) Black beret, Bienen-Davis' antelope bag, rhinestones. All: Best; Neiman-Marcus, Dallas

5. In your simple wool dress, look for interesting fabric, nice detail, good colour. Find them in this grey one-piece dress of Pacific Mills' wool. Piqué collar, red belt. (About \$25) Copy of Suzy's grey felt hat. Both: Best

6. A dress like this, in one of the new elegant, muted colours (to merge with brown furs), can make you look sinfully extravagant. Olive-beige Botany wool. (About \$23) Beaver hat. Both: Altman; Lockharts, St. Louis



MISS HERRICK AT 141½

KARGER

Miss Eileen Herrick's
disappearing
act...

ONE year after being the "prettiest girl on the floor," one year after the vortex of a débutante and post-débutante season...Miss Eileen Herrick, possessor of brilliantly black hair, chiselled features, and a better-than-average figure, "let herself go." She gained twenty-three pounds, lost a percentage of her undisputed good looks, and hated every dress she owned.

Exactly forty-two days later (forty-two consecutive days), Miss Herrick was the proud possessor of a 23¾-inch waist, a flawless skin, and a mild sense of astonishment. You see her on the right, slim as a reed, a symbol of good cheer to any girl who has let a surplus catch up on her. And if you don't believe the pictures, look at the chart.

Letting herself go was an unconscious, a gradual, and a quite understandable thing to do. And it was not the slings and arrows of outrageous fortune that startled Miss Herrick into action, but the simple fact that she was buying her clothes two sizes larger. You see her above at the lowest ebb of her vanity, and the height of her avoirdupois.

Being wise, Miss Herrick decided against one of those violent, self-imposed diets. Being honest, she admitted that she would never be able to discipline herself to doing exercises-before-breakfast-by-an-open-window. Being sensible, she asked for help, and enrolled at the Richard Hudnut Success School.

The very first day at the Success School, Miss Herrick saw an improvement in her figure. Of course, it was merely due to corrected posture, but it helped! Then the very first week, Miss Herrick lost five pounds. The second week, she lost six pounds and thought she had lost her mind, as well, when she discovered baked potatoes and *filets mignons* on her diet list.

Then, of course, there were exercises. We list a few of these, with the details of Miss Herrick's regimen, on page 147. The result you see. Twenty-three pounds off in forty-two days is great going—but only when it is melted off intelligently and under competent direction. A loss of such proportions in that space of time, accomplished by ungoverned, drastic dieting, can be responsible for results too horrible to contemplate. You can lose *weight*, but only under direction will weight-loss promise you a good figure and a smooth, unharried face.

BEFORE	
Chest.....	35½
Bust.....	37
Waist.....	27¼
Abdomen.....	32¼
Upper hips.....	37
Lower hips.....	39½
Thigh.....	25
Arm.....	11½
Knee.....	16¼
Weight.....	141½

AND NOW MISS HERRICK AT 118 POUNDS....



DE MOLAS

HER SLENDERNESS ACCENTUATED BY THE STEM-WAIST OF HER TERRA-COTTA DRESS

Dinner with Turbot

Ford Madox Ford's
discursive notes on food and
the literary memory

PERHAPS the greatest shock of my career was administered to me during a walk around the Inner Circle of Regent's Park—by Mr. H. G. Wells. Mr. Wells was prophesying that in the Utopian state you would be able to convert the hat-rack from the hall into mutton-chops or *pâté de foies gras*. Still more, when perfection was reached, you would be able to carry a week's supply of nourishment in your vest-pocket, in the form of little pellets. But one must have, in addition, a quantity of some bulky non-digestible—not indigestible—substance that would pass through the body leaving no nutrition behind it. You would consume that, he said, in order to produce the feeling of distention that forms humanity's chief delight in feeding.

Real Epicureanism has a quality and a poetry as of fugal music. You eat a tiny portion of each of the seven courses of a dinner, not to arrive at repletion, but in order to taste certain flavours in sequence and to be moved by the almost infinite trains of association that will arise in your brain as the tongue communicates to it those savours. Those reminiscences may be exceedingly complex and may range half across the globe.

Thus, Brillat-Savarin, the greatest of all Epicurean writers, wrote that the perfect lunch consists of a *turbot poché au gratin*, a glass of sherry, and a slice of bread and butter. When we degust such a lunch, this is what happens to us: The turbot, that most exquisite of all flatfish, having the consistency and basic flavour of the Rye Bay sole, has above that flavour something equivalent to the bouquet of wine—a faint suggestion of the flavour and perfume of the cucumber. As soon as the first forkful of that turbot spreads its influence on our tongues and palates, we are in a fresh wind on a sparkling sea off Dungeness, the long spit of shingle that has at its end the lighthouse that is the perpetual rival of Gris-Nez light on the cliffs of France.

Deep in the bay, six miles or so from our tossing boat, are the pyramidal red roofs of Rye town. At its top is the house of Henry James. To this house, when he was going down the Channel, George IV. used to have himself rowed in a pinnace so as to sleep with a Miss Lamb who was the daughter of the owner of the house.

And it is agreeable, whilst we consume the remainder of our small plate of turbot, to think of the red-cheeked, vast-waisted, first Gentleman of Europe being rowed by his pigtailed bluejackets, each with his black handkerchief in token of mourning for Nelson—passing just by the spot to which the flavour of the turbot has transported us.

And then we see the Barbary Coast, the red-light quarter of Old San Francisco as it was in 1894, and just remember that absolutely faultless *poulet Marengo* that we ate there that year. Immediately afterwards we are on lower Broadway in 1906, the day after the last embers of San Francisco have been extinguished. There go by us rubber-neck cars, each one bearing the inscription: "Come and see America's only Chinatown."

We may make the note that the best turbot and the best soles in the world come from Rye Bay. Even in Paris, the home of the *sole Marguéry*, you will have to pay double the price that you pay for the soles and turbot taken in the shadow of Gris-Nez light—that is to say, if your Paris fishmonger can have found a Calais fisherman daring enough to poach within the three-mile limit off Dungeness. The *Athena*, a Rye Bay steam-trawler in which I at one time had shares, once made £750 in a single catch of turbot that the captain had the gumption to run over to Calais fish-market at a time when there had been a great shortage of turbot on the French coast.

And so we come to the sherry. Nowadays, it doesn't matter what sherry we taste, we think of Algeciras on a day just before the War. They have there, in a little, painted *patio* where you lunch, a little very pale *vino da pasto* that you drink by the thimbleful. That is a really extraordinary experience. Without giving the effect of sourness, that wine must be the driest of wine dry. It is electric. You feel it run through all your veins like a spark—to the very ends of your toes, the tips of your fingers, and the roots of your hair. And it reduces life to a dream. One understands why the Spaniards say "*La vida es sueño*"—all life is a dream.

In a dream, we wandered that day in Algeciras about the empty, utterly quiet streets of the town. Across the water, Gibraltar confronted us like an image in a dream, and Africa was less substantial (Continued on page 130)



LOW-SLUNG DRAPERY, BANDAGED BODICES. Both have slim skirts deviously looped and draped. Both have bodices that hug your frame and cover your shoulders. One is vivid slipper satin—one, white rayon jersey. Both are at Bergdorf Goodman



Slipper satin looks new in intense colours . . .
looks new with horsehair-stiffened hips (left)
or a bustle back (right). Nettie Rosenstein designs.
Bonwit Teller; I. Maguin, San Francisco, Los Angeles

GIVE ME NEW YORK... MAYBE

by John Gunther

PEOPLE think it's odd. I do, too. I have been in Helsingfors, Bagdad, and Tirana, but never in Seattle, Cincinnati, or Kansas City. I have gazed groggily at sunrise in the jungle near Rangoon, but never at the jungle near the Buffalo stock-yards. I have dozed in theatres in Bucharest, Jerusalem, and Shanghai, but never in Atlanta, Nashville, or Tallahassee. Once I saw the Pyramids. But I never saw Niagara Falls.

I have lived at one time or other in Teheran, Tiflis, and Toledo, Spain. I have never lived in Pittsburgh, Pottsville, Philadelphia, or Portland, Maine. Once I admired the Taj Mahal, but I have never seen Yosemite. Once I went to Monte Carlo for a week-end, but never Atlantic City. I have been in Versailles, Stockholm, Cairo, and the Danube valley, but never in Florida, New Hampshire, the Dakotas, Alabama, or Kentucky.

So now, just to make this provincialism complete, I live—you've guessed it—in New York. And New York is, incomparably, the finest city, the finest place to live in, that I've ever seen. Not all of New York, maybe. But give me the resplendent rectangle between, say, Forty-Fourth and Ninetieth, between Park Avenue and Eighth. A lot of this is park. Even so, this resplendent rectangle contains more, inch for inch, of beauty, friendship, drama, exhilaration, nervous exhaustion, melodious police sirens, free drinks, fresh air, occasional delightful encounters with the bogus, *friandises*, the element of surprise, *Weltschmerz*, panhandlers, *poulet au vin maréchal*, and identical hotel rooms than any other area in the world.

What does one want in a city? London is pleasant, but the taxi-drivers are not insolent enough. Vienna is pleasant (at least it used to be), but the really best things in Vienna, like the Wienerwald, are outside it. Moscow is pleasant, but the subway doesn't go fast enough. Shanghai contains too many Old China Hands, an Old China Hand being some one who has lived there thirty years without learning one word of Chinese. Budapest is pleasant, but contains too many Hungarians. Bangkok is pleasant, but you can see the Emerald Buddha only on Mondays.

New York has everything. It has mussels, fillet of beef, and *pont l'évêque*—at least in one small restaurant on Forty-Ninth Street—unrivalled elsewhere in the world. It has multitudinous bars, in which one may find amiable acquaintances. It has street corners at which you may run into Kip Fadiman, beautiful fire-engines, superb book-stores, hiccups, and gowns in shop-windows that look alive. It has buildings more beautiful than in any other modern city, even if, as an English friend once said, they look like sheets of postage-stamps pasted to the sky. It has at least half a dozen restaurants in which, with five thousand dollars in one's pocket, one can be fairly sure of a quite good meal.... Also it's a good place to work in. I hope so, that is. If I don't decide to go to Florida or Dubuque.

cloth coats—



One way, this winter, to achieve an effect and outwit a budget is this. An untrimmed coat with separate fur accessories. Here are two examples. Two superb cloth coats that you can make yourself. If you want to add a fur hat, muff, gilet—there are designs for them, too. Take them to a “little furrier,” unless you’re very sure of your adeptness with fur.

DESIGNS FOR AN UNTRIMMED COAT—Above, at the left: Single-breasted princesse coat, with long, slimming lines. Coat No. 8477, “Easy-to-Make.” Designed for sizes 12 to 20, 30 to 42. Right: Double-breasted coat, with fullness in back. For a this-minute look, make the buttons and small turn-over collar of velvet. Coat No. S-4165; designed for sizes 12 to 20, 30 to 42

(Opposite) DESIGNS FOR FUR ACCESSORIES: Along with Coat No. 8477 goes a design for a detachable fur plastron. Try sheared beaver on a green coat, black Persian lamb on grey or red. And a pill-box to match with Hat No. 8426, which is designed for head sizes 21 to 23

- Along with Coat No. S-4165, a fur collar and muff design. Try blue fox on taupe.
- Bolero No. 8449. A fur bolero, perhaps of nutria or caracal or that old fur coat of yours, is fine with dinner or day clothes. “Easy-to-Make.” Designed for sizes 12 to 20, 30 to 42

fur accessories

designs for dressmaking



Hat 8426
Coat 8477



BACK VIEWS ARE SHOWN ON PAGE 117

Shop-Hound Trails For Autumn



ALMOST before you have finished remembering the last roses of summer we would have you thinking about fur hats. This is no burden though, if you take up this study at Maretta Feeley, 6 East Fifty-Third Street. One of the winners is Suzy's little cloche with a leopard-skin crown, and a brim of moss-green braided chenille, with bows of the chenille. It's over \$50, as you might know! Over the \$60 mark, and enchanting, is Miss Feeley's own mink-and-velvet hat—the mink crown like a high little muff sitting on your head, and a very small crown of shirred dusty-rose velvet, in the front only. More temptation, under \$50: a Scotch cap of caracal, trimmed with long, looped, black velvet ribbons to cover your back hair. And, after Suzy, a square pill-box of black and blue velveteen, bound with black moire, backed up with a huge black silk jersey snood.

The Gruen watch people have a fine new collection, to help you keep track of time and fashion. One watch that we particularly liked is called "Lorraine." Lorraine has a pretty copper-pink face, set in rosy gold—a very pleasant and unusual combination of colours. Also to Lorraine's credit are fourteen carats, seventeen jewels, and a square shape. You'll need around \$50 for this purchase. And we were fond of the "Petite." It is what it says. Also it is one of the Veri-thin group, and is indeed very thin. The unusual feature of this timekeeper is that the design is rather rococo, with flower-like swirls of gold at each side of the face; nice to look upon, after so much stream-lining. This is made of yellow gold, and don't mistake us, it is not over-lush—just a whiff Victorian. About \$30 for this. Both may be bought at Schwartz Bros., 580 Fifth Avenue.



If you love your furniture as yourself, especially if you have a passion for the blond kind, you should be glad to know that Jackson of London's renowned Patina is now being made in a special blond type of polish. In case you are not acquainted with Patina in any form, it is a fool-proof polish which rewards your slightest effort by bringing a lovely shine to furniture. Interior decorators and novices alike have loved it for years, so why shouldn't you, too, if you haven't already fallen for it? It has a nice pleasant scent, too, if you're the sensitive type. You can order a jar for about \$1, at Mrs. Mark Jackson's Studio, 25 West Fifty-First Street.

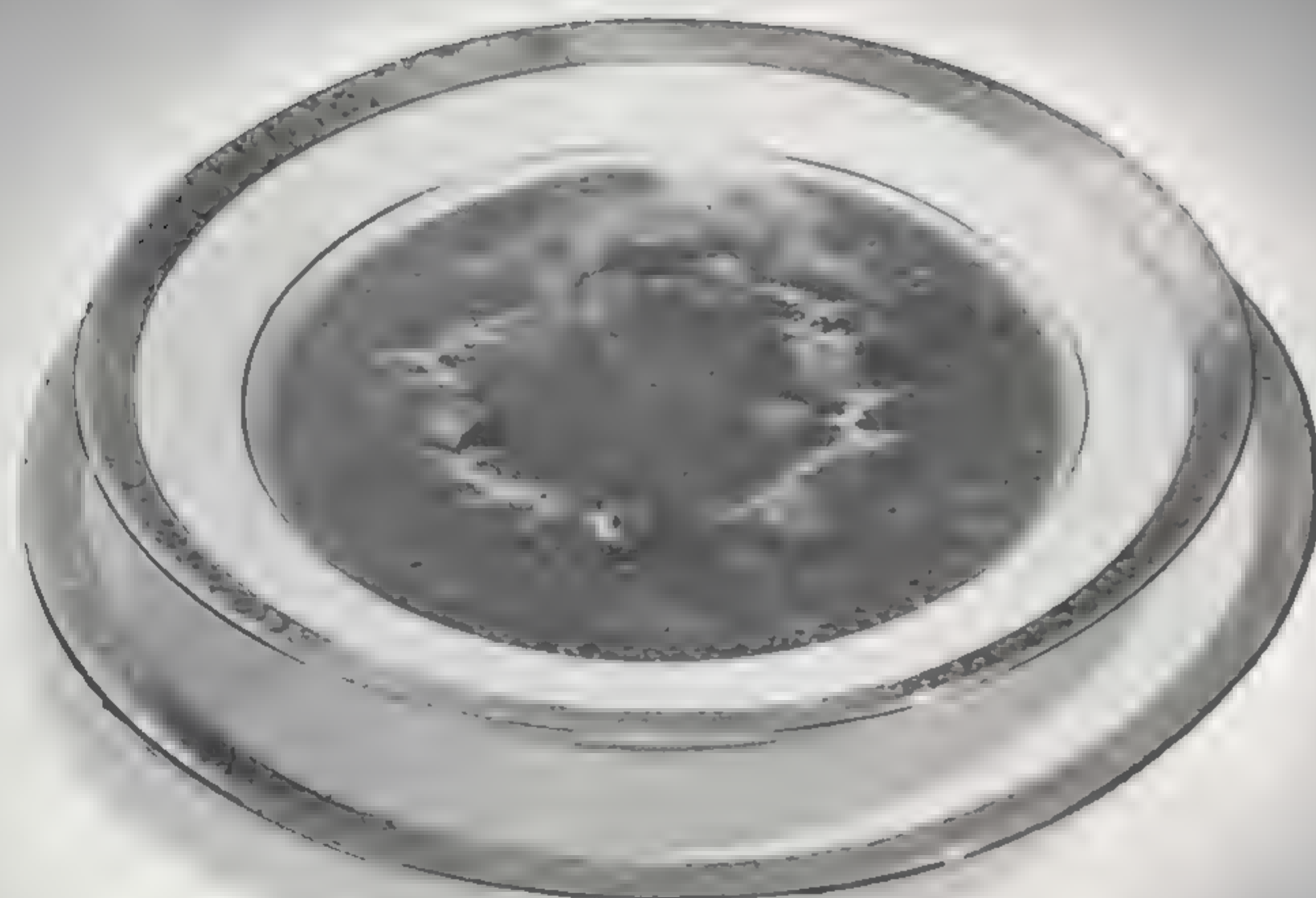
It's really true that letter-writing is more palatable if you have attractive paper. If you need to be spurred before you get communicative, perhaps Crane's new series of papers will be spurring. The sheets are called half-notes, quarter-notes, and whole-notes, and come in boxes gaily arrayed with the musical symbols. So now you don't have to apply that old ruse of making your writing larger than it really should be, just so you'll be able to fill the sheets. Not only is it a help to thank-you-very-much-writing, but would also be an ideal present to take to your hostess some week-end. You may buy it at Brentano's, in either white, with a blue border; Wedgwood-blue with a white border; or plain, unbordered. From around 50 cents to \$1 for a box, according to the type you order. You'll probably want several of them.



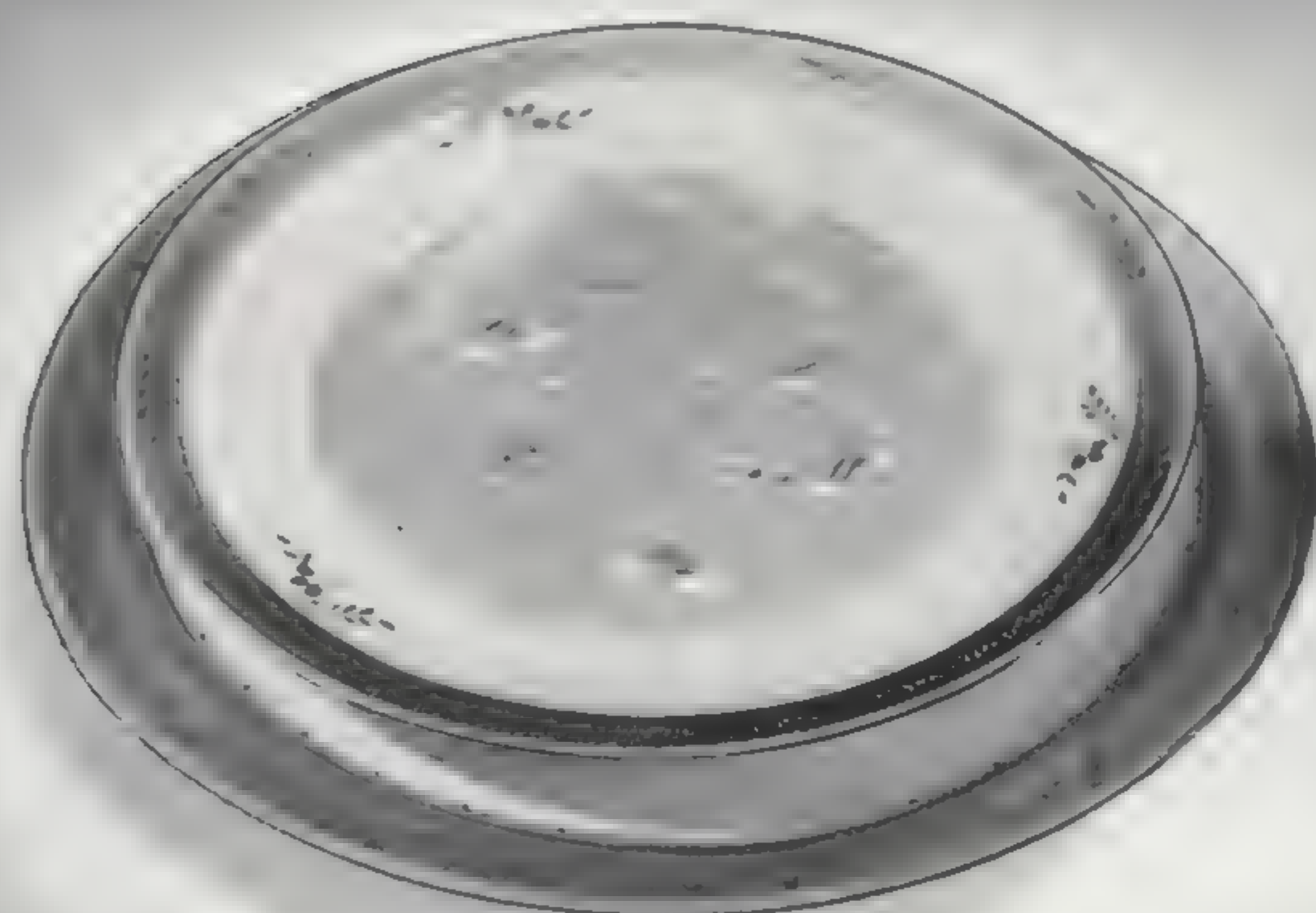
Delman has created a group of beautiful evening shoes made of metallic kid. It has a marvellous soft gleam at night, in gentle pastel tones. Delman makes quite a number of styles of this enticing stuff. Some plain, draped sandals in one colour, or strips or paillettes of many colours used on the same slipper. In some of the models, they are combined with black silk or satin—in others, simply shining alone. They're really the sort of pretties that have to be seen to be understood. Seeing and understanding may be done at 754 Fifth Avenue (Bergdorf Goodman). As for purchasing, that takes place there, too, if you have about \$22 or more. If you have not, we are sorry, but you had just better start saving up for them. (Continued on page 118)



1



3



2



4



MENUS FOR THE NEW SEASON WILL BEGIN WITH FINE SOUPS. SUCH AS THESE —

1 CONSOMMÉ—you'll serve it on special occasions (and for "just family" meals, too). Campbell's make it with patient care from rich beef stock, simmered together with parsley, celery and carrots, then strained till it's clear as the clearest amber. Sure cause of compliments for you and your cook.

2 CELERY—a smooth-as-velvet purée of new-pulled celery, frost-white and icicle-crisp, enriched with fine butter and lavishly bedecked with celery pieces to enhance the delicate flavor. A luxurious and delightful soup for lunch or for dinner—doubly so when served as cream of celery.



LOOK FOR THE RED-AND-WHITE LABEL

3 MOCK TURTLE (with Sherry)—a rich, suave soup that must be "just so"—but when it is, it is one of the most delicious and distinctive ways to begin a dinner. Only a few famous restaurants—and Campbell's—offer you mock turtle (the expensive green turtle's rival) at its best.

4 CHICKEN GUMBO—reminder of old New Orleans, famous for its hospitality—and its cooks. Campbell's have taken a prized Creole recipe and adapted it to modern tastes. Tender okra in it, luscious tomatoes and tempting chicken meat. A soup out-of-the-ordinary—and delicious!



*A*utumn—with lustrous caracul as a fillip for the eloquent simplicity of all black.

Stein & Blaine

13-15 West 57th Street, New York

DISCOVERIES IN BEAUTY



BAKER

Full of whoosh and sputters is this glistening new Milk Bath by Elizabeth Arden. The bubbles are incredibly light, but have a curiously firm consistency

THE Fluffy Milk Bath, which we show you above, is exactly the sort of thing that makes lovely ladies late for dinner. Aside from its fragrance, and all or any benefits, the sheer fun it gives is adequate reason for trying one. The texture of the fluff is so firm that you can make yourself a white fox cape, put yourself in long white gloves, or cover yourself completely in a one-piece, bias-cut cloud. Be warned not to leave the bathroom door open, however, or you'll find bits of the opalescent fluff drifting about your escritoire or hovering over your bed canopy. This is the deepest, spongiest fluff we have seen to date, and, as our contention about both baths and conversation is, the more fluff the more fun, we would list an Ardena Fluffy Milk Bath under the heading of "an amusing evening."

Carolyn Nelson is one of those individuals with a proper understanding of luxury—i.e., luxury that doesn't cost much. Take, for instance a white satin box lined with shiny, liquid silver foil. The very look of the thing is extravagant and endearing. Then fill it, as Carolyn Nelson does, with soaps and perfumes and sachets, and you have the dream present. (The one you dream of and that nobody ever gives you.) But the kind of present, on the other hand, that you give to new brides or especially beloved friends. The size of a small chess box, it collapses, once the things are out of it, so that you can put it away, or take it travelling.

The sachets include those for hangers, and those that tuck over the mattress. There are three sizes of soaps, bath essence, bath powder, sachet powder and toilet-water, and, as a fragrant climax, a bottle of Carolyn Nelson's "Whim" perfume. Assuming you can buy two, one of these will establish you as a celestial gift-giver worthy of a halo. Assuming you can buy one, you'll merely set the halo on your own head yourself. Carolyn Nelson's Salon is at 1 East Fifty-Seventh Street.

Whether it was the outcome of an emotional tempest or not, Kathleen Mary Quinlan's Royal Rage is a fine, glowing make-up that (paradoxically) falls in docilely with the new autumn colours. It's vivid and clear and gives a hint of high-colouring that is very attractive after the monotones of a tan. We like the name, which makes us think of imperious ladies in velvet habits, swishing the air with riding-crops and delicate Georgian oaths. We like the colour continuity of powder, rouge, and lipstick, which is ripe, warm, and in definite relation to one's flesh tones.

Bourjois has added a rouge and a lipstick to the repertory of "Mais Oui," that charming and irresponsible perfume introduced last year. Both rouges come in all the necessary shades, and the lipstick has a nice, smooth cream texture that is pleasant to apply. Both are scented with "Mais Oui," which is a very nice fragrance to be scented with. (Continued on page 114)



Peereesses of the British Realm

FOLLOW TODAY'S EXTRA SKIN CARE



Titled U. S. Visitor—The Lady Ursula Stewart, sister of the Earl of Shrewsbury, Premier Earl of England. "I always use Pond's to cleanse and soften my skin."



Daughter of the Earl and Countess of Mayo. Deeply interested in acting, **The Lady Betty Bourke** has studied 4 terms at the Royal Academy of Dramatic Art. She believes in the new skin care with "skin-vitamin" in Pond's.



Often Sings at charity affairs—The Lady Alexandra Haig, daughter of the late Earl Haig, Britain's famous military figure. "Now that 'skin-vitamin' is in Pond's Cold Cream, I'm even more enthusiastic about using it."



Royalty Attended Her Wedding—The Lady Grenfell, snapped at Ascot. When skin lacks Vitamin A, it gets rough and dry. "I use Pond's to help supply this 'skin-vitamin.'"



In Smart Society Journals, photographs of the charming **Lady Morris** often appear. "Pond's is famous for smoothing skin—adds sparkle and glamour to my make-up!"



In Britain, as in America, smart society women are quick to grasp the meaning of the **new** skin care. Vitamin A, the "skin-vitamin" so necessary to skin health, is now in every jar of Pond's Cold Cream.

Skin that lacks this vitamin becomes rough and dry. But when "skin-vitamin" is restored, it helps make skin soft and smooth again.

Use Pond's night and morning and before make-up. Same jars, same labels, same prices.

*Statements concerning the effects of the "skin-vitamin" applied to the skin are based upon medical literature and tests on the skin of animals following an accepted laboratory method.

Crêpe de Chine



F. MILLOT

P A R F U M E U R
NEW-YORK PARIS LONDON

MADE, BOTTLED AND SEALED IN FRANCE

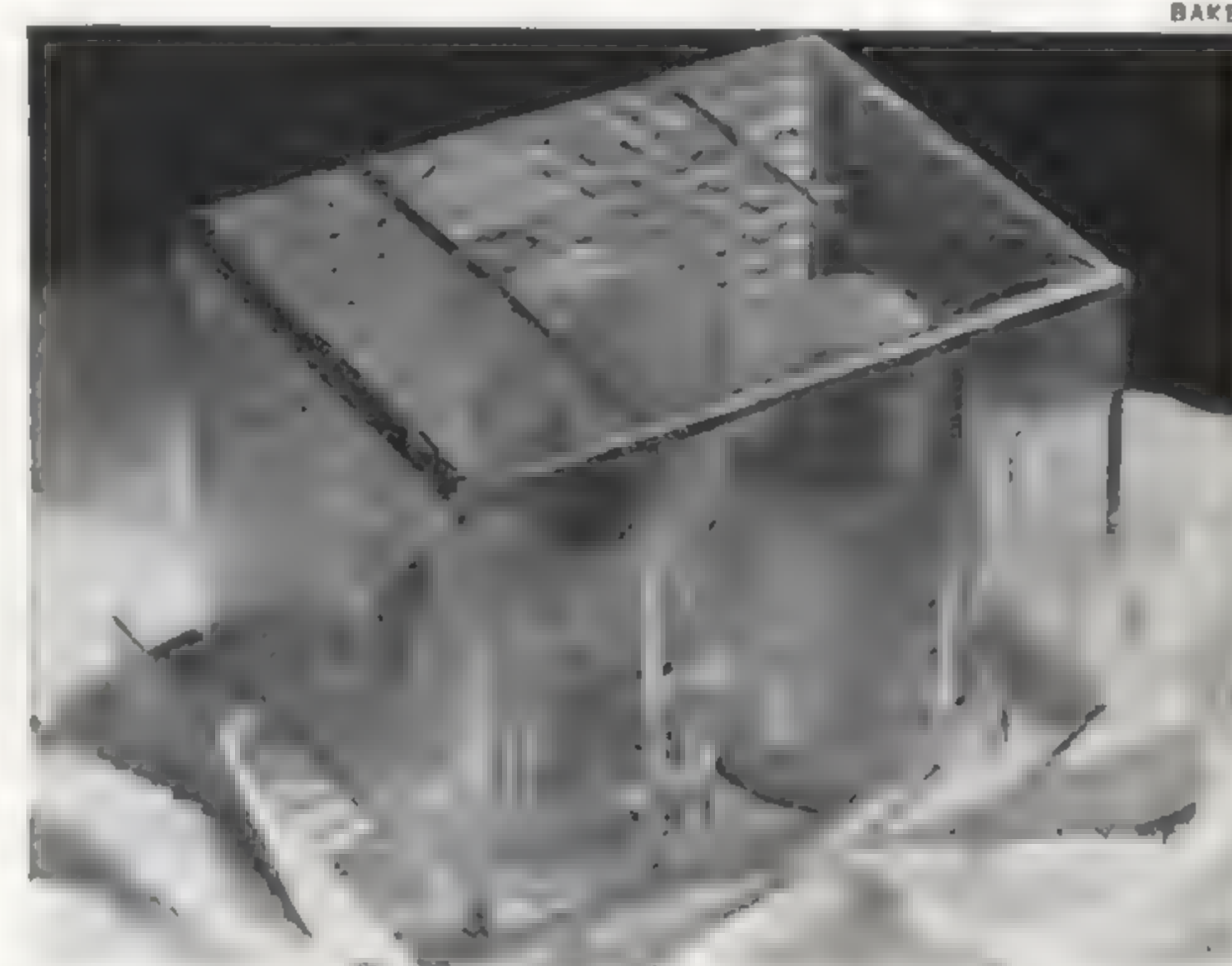
DISCOVERIES IN BEAUTY



Henri Bendel's fine cosmetics are now dressed up in molten, golden boxes and bottles. Traditionalists, however, may still have the familiar stripes if they like

(Continued from page 112) Lord and Taylor, for all their glamour windows and fascinating hats, serve some nice old-fashioned sensible needs, too. We are particularly in tune with their idea of hair-brushing. You remember hair-brushing? You used to go in for it (under compulsion) in the nursery. But when you came to riper years, you fell for some of the fallacious arguments offered by the Lazy.... "Brushing takes the wave out of your hair".... "Brushing makes your hair oily." Of all the nonsense! Brushing makes your hair beautiful, keeps your scalp satiny, and gives you some control over your tresses. Now Lord and Taylor have instigated (from demand, too, we'll wager) a fifteen-minute brushing treatment in the salon that is grand. Any one has fifteen minutes, and nothing could be better for your morale and appearance than a scientific flaying about with stiff-bristled brushes. You'll find your rather tired set rolling back into sleek coils with a new elasticity and gloss, and, if you get at all conscientious about these brushings, you'll discover for yourself the tie-up between a clean, stimulated scalp and a good complexion.

An interesting new theory about face care has just come to our attention. It's Nilsa Mathews' Vera-Cream. The cream itself, a fine lubricator, is beautifully light and gooey and blends onto your face deliciously. Then there is a light, transparent mask that is wonderful for keeping the cream off your pillow and on your face. And then there is a little book with a list of facial exercises. You may think that you get enough exercise talking and eating, and smiling at dull stories—but don't forget that the American woman is famous for hardly moving her lips when she speaks. Anyhow, we found these exercises give your face a nice, firm, vital feeling. A slight residue of the cream makes a very adequate powder base, but you'll continue with your usual cleanser. You'll use the crisp little mask according to your needs: often for a dry skin; in moderation if you're a bit oily; occasionally if you're normal. At Saks-Fifth Avenue.



Functional art, interpreted by Mary Dunhill—all the fixings for a sweet-smelling bath amusingly encased in her Shower Set, which really looks like a shower



Burnt Sugar

Elizabeth Arden's new Burnt Sugar Make-Up...a warm, burnished copper tone...is the exciting link between the new Autumn colors—and you. Burnt Sugar belongs on every woman's lips and fingertips when she wears the browns, the taupes and high-fashion beiges. Burnt Sugar adds gusto to the wearing of the greens...the olive and moss greens, the midnight and navy greens. Burnt Sugar gives dramatic accent to the new slate blues. Burnt Sugar marks a swift, authoritative transition to the wonderful season that is ahead!



• An Elizabeth Arden Burnt Sugar Make-Up comprises . . . Burnt Sugar Lipstick . . . \$1.50; Burnt Sugar Rouge . . . \$1.25, \$2.00; Burnt Sugar Nail Polish . . . \$1.00; Vert Eye Sha-Do . . . \$1.50; Black Cosmetique . . . \$1.50; Illusion Powder in Special Mat Foncé . . . \$3.00; Cameo Powder in Dark Rachel . . . \$3.00; Two-Powder Box . . . \$3.00; Lille de France Rachel Foundation . . . \$2.00.

Elizabeth Arden

6 9 1 F I F T H A V E N U E • N E W Y O R K

© 1939 EA

THAT EASY CONFIDENT LOOK

Naturalizer

SHOES-IN-BLACK—with famous moulded-to-the-foot lasts



TERRACE, chic in a tailored monk of black calf—perfect with simple daytime clothes.



SOLACE, sleek black kid slip-on with side gores and bright-as-a-button patent accents.

NO COLOR SO BASIC—and smart this season—as black. No look so expensive as the perfectly fitted look—in black. And nothing like perfect fit to give confidence and poise.

Naturalizer gives it to you in shoes famous for their three-way fit.

Naturalizers cling to the side of the foot, without gapping. They hug the heel without slipping. They free the toes—no pinching.

Now ready—Smart, comfortable spat styles, with elasticized panels; pumps with V-throat opera line, for shorter skirts; and new ideas in oxfords and open shank sandals.

For free booklet of new fall styles and name of your nearest retailer, just write to BLUE RIBBON SHOEMAKERS, ST. LOUIS

Six Seventy-Five

SLIGHTLY HIGHER DENVER WEST

NO SLIP—
NO GAP—
NO PINCH

TIFFANY, spat step-in in mid-night suede and foot-hugging elasticized gabardine.



CAMINA, a light, airy look in a black suede tie with tiny perforations and slashes.



A PORTRAIT BY KANELBA

By Frank Crowninshield

THE picture of Miss Pamela Carmen Louise Mountbatten, the daughter of Lord and Lady Louis Mountbatten, which is reproduced on page 88 of this issue, is the ninth canvas in Vogue's "Portrait-Painters of To-Day," a series designed to acquaint our readers with the work of certain of the outstanding foreign portrait-painters in London, Paris, and New York. (The little sitter, who posed for the somewhat crepuscular portrait in this issue, is now in her tenth year and is the granddaughter of the present Marquess of Milford Haven.)

The series has already included three British portraitists: Simon Elwes, Augustus John, and Oswald Birley. Savely Sorine, the Russian painter, was the author of one of the early figures in this portfolio, as were also Diego Rivera, the Mexican; Dietz Edzard, an artist from Vienna and Paris; Bernard Boutet de Monvel, of Paris; and Edward Murray, of London. Another artist who is to be represented is Gerald L. Brockhurst, a British painter of high renown, whose recent and striking likeness of the Duchess of Windsor will appear in an early issue of Vogue.

Raymond Kanelba is a Polish artist, of thirty-eight, whose work has, perhaps as the result of a long residence in Paris, acquired an unmistakably French quality, a little as if the portraits of the great Impressionists were still a good deal in his mind. His first one-man exhibition in America was held in January, 1938, at the Reinhardt Gallery in New York, which marked the beginning of his successful career in this country. But his fame really dates from his discovery, nearly twenty years ago, by Zborowski, the Parisian dealer on the rue de Seine, who had previously discovered Modigliani, the brilliant young Italian who met so early and untimely an end.

Kanelba, after finishing several New York commissions in the spring, sailed for London (where he painted the canvas shown in this issue). His present plans are to return to America in the early months of the winter, in order to execute a series of portraits already commissioned in New York, Chicago, Kansas City, and California. His recent commissions in New York have included portraits of Ilka Chase (then acting in "The Women"), Mrs. Marcus Daly, Miss Bobby Johnson, and Mary Woodard Reinhardt.



Lady Beautiful

what is her charm? Poise . . . an air of assurance that comes of knowing that everything comprising her toilette is the best.

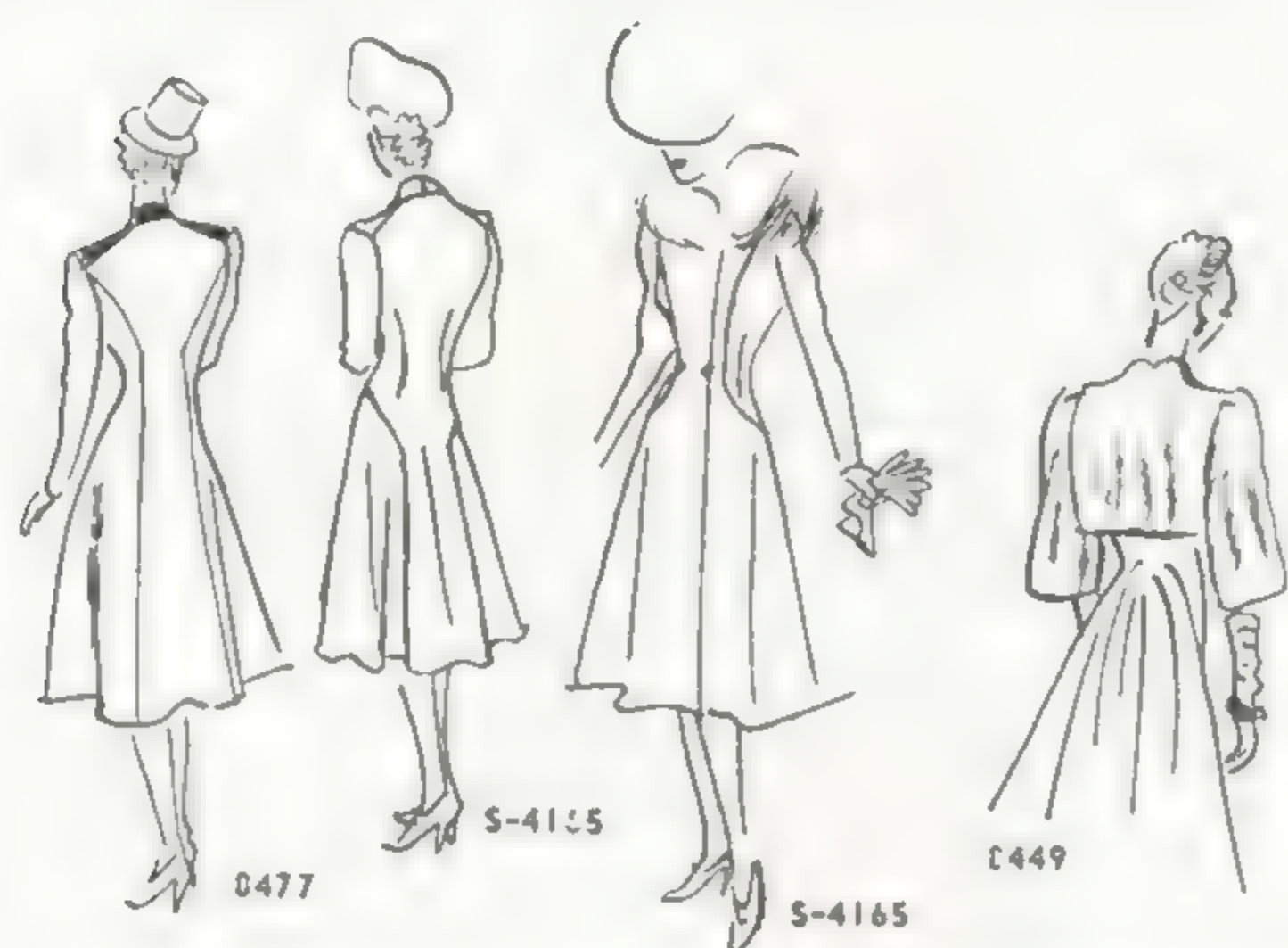
That is why countless women are daily turning to HENRI BENDEL BEAUTY PREPARATIONS, BATH ESSENTIALS AND PERFUMES. They know that these products represent the same ideal of perfection that has long distinguished Bendel Fashions. And it is this that gives them the inner satisfaction that creates self-confidence . . . true beauty!

Henri
Bendel
10 WEST 57
NEW YORK

HENRI BENDEL BEAUTY PREPARATIONS, BATH ESSENTIALS AND PERFUMES ARE AVAILABLE IN FINE SHOPS THROUGHOUT THE COUNTRY



DESIGNS FOR DRESSMAKING



Here are the back views of the Vogue Dressmaking Designs shown on pages 108 and 109—cloth coats and fur accessories. They are designed for sizes: 8477, S-4165, and 8449, in sizes 12 to 20, 30 to 42

PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT, AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 160.

SHOP-HOUND TRAILS FOR AUTUMN

(Continued from page 110) We've heard that Shirley Temple came right out in public and said she would like to be a panda. Probably lots of little pandas would like to be Shirley Temple, life being what it is, but we are content to be just Shop-Hound,



and report Good Things. Our panda playfellow at the right can not only skip rope, but pogo-jump, row, fish, play tennis, ride a sled—all sorts of things like that, with the greatest élan. You can catch him in the act, on writing-paper that is sold at Altman. He comes in two colours, on white sheets. Red and blue are both nice. You can buy twenty-five sheets and envelopes for fifty cents or so. Or if you want to pay more, you can have a name and two pandas. The little one may be had in any of a dozen sporty poses, all very winning. Is there a little girl with soul so dead that she wouldn't want some of this paper?

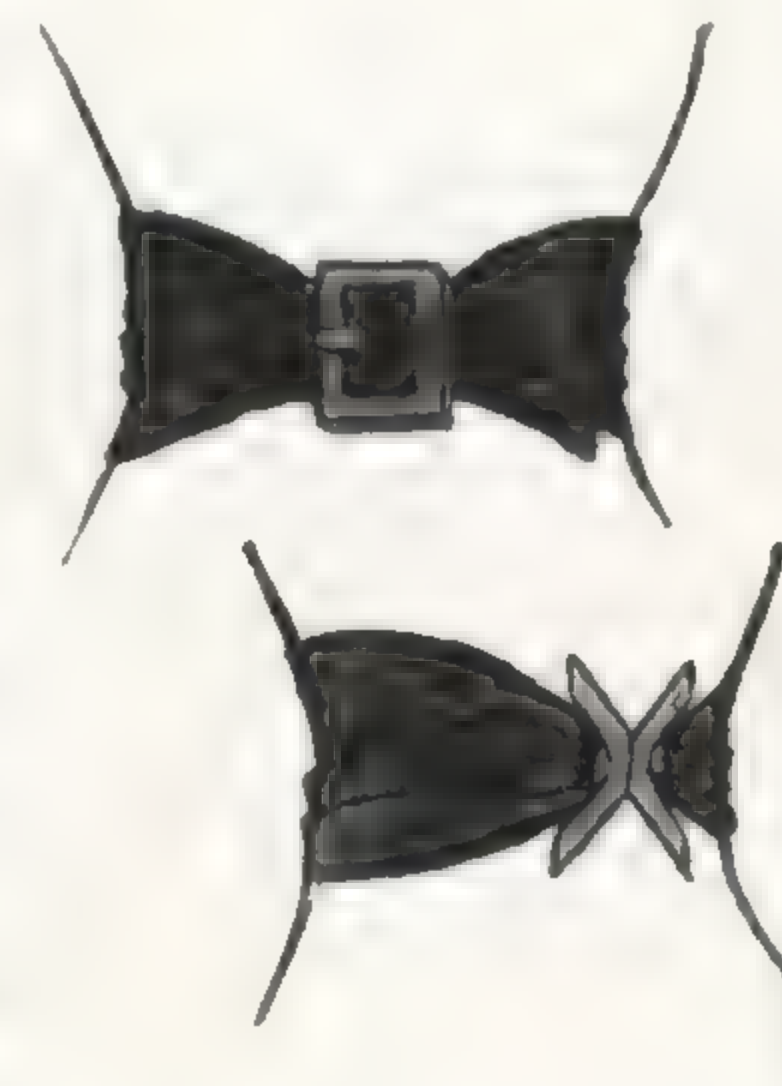


If you would like some wings for the ears, Madame, Bonwit Teller can supply you with these pretty gold-metal ones designed by Leo Glass. They're really ear-clips, and follow the line of the auricle most gracefully. The tear that hangs from them is of the same metal. Two wings and two tears for just about \$2 is a bargain.

Abercrombie and Fitch have done very handsomely by the ladies again, though we usually find ourselves wishing we were a man when we go in the place. But if we were a man we would not be able to carry one of their crocodile hand-bags with Macassar wood frames, so all is well. Macassar wood is brown, the colour of a mink, with black streaks in it, and has a low sheen. The crocodiles are black, a very good brown, caramel colour (heavenly), and a colour between wine and eggplant. They are made in several styles, with or without handles, most of them with simple gold clasps. Some cost around \$30, and, we are sorry to say, some cost more, so you probably can't have one in each colour, which seems a pity.


There are times when a change of cigarettes gives you the same glow that a new hat does. Even though you love your own brand dearly, try the gold-tipped black Russian Sobranies, which you can buy at the St. Regis tobacco store. You may have met them in London, but they've just recently come to America. It's madness to tell people what they'll like, but we liked them, found them surprisingly mild. About fifty cents for a box of ten.

Every one will be watching your waist-line this season—wise women who know its importance in every type of dress—men who are wondering when you are going to break in two. Focus all those eyes on one of these wide, wide Novostyle belts of soft black antelope, both from Best. Above: a girdle about five inches wide, with a square, amber-like buckle that is practically a stomacher; around \$7.50. Below; another Jumbo, with a buckle of gold kid; about \$5.



At Molot, 21 East Fifty-Sixth Street, we loved a hip-length jacket of sable-dyed fitch, worked like mink, in thin strips. You'd think it cost much more than \$200, but, in fact, it's a bit less. Fine caracal coats are a specialty of this maison. A lovely supple one like satin, with a full skirt falling in three folds on each side and broad, padded shoulders, comes to approximately \$525. Everything there is made with loving care.

A most particular coat—a camel hair* loomed by Stroock

 Pride of every cross-country wardrobe—a coat of deliciously soft and fleecy camel hair* that's called Bactriana, from the looms of Stroock. Wear it in any of its glowing fall colors—lovely Loch blue, Glen green, Heath purple, Briar brown. Or wear it in its forever fetching natural shade. In any case, being Bactriana, you'll wear it and wear it and wear it! Lined with durable DUCHESS acetate rayon satin . . . **\$39.95**

*A blend of rare fibers: Pure camel, kid mohair and virgin wool.

Stroock



NEW CONTINENTAL SHOES



Ferragamo, the Italian bootmaker, adds green thonging up the front of a putty-coloured calf shoe on a green wedge



Fenestrier, the French bootmaker, makes a sturdy, but sleek Oxford of wine calf, with a corrugated sole of blue calf



Fenestrier stitches tiny green crosses on a sports shoe of brown calf. It's bumper-toed, wedge-soled, easy on the foot



Ferragamo's bootee is lined and cuffed with sheepskin; of terra-cotta suède, on a calf lift. Wonderful for after skiing



Fenestrier puts a red calf tongue on a jolly shoe of blue suède. The sole is of cork, covered with water-proofed red calfskin

RAWLINGS



Fall Fabrie Furore

If you enjoy wearing clothes of the same fabrics used by the most exclusive French and American couturiers... if you have an innate appreciation for beauty of texture and quality... if, above all, you like clothes you won't see everywhere... then it's for you we've collected the fabrics described below:

METAL STRIPED TAFFETA—Imported silk taffeta in wine, navy, green, royal or black with gold or silver stripes. 39 inches. 3.95 yd.

SILK FAILLE (WEIGHTED)—One of the most important fashion fabrics. Fine quality, will not slip. Lovely shades. 39 inches. 2.00 yd.

REVERSIBLE JACQUARD—All rayon jacquard with small pattern on dull face and satin back. Use both sides. 39 inches. 2.50 yd.

BIANCHINI'S CREPE FRIPON—A wonderful, rough wavy weave of pure silk. Day or evening shades. 39 inches. 6.50 yd.

CREPE VELCOTELE—All silk, satin-back faille which may be used on either side. Black and rich fall shades. 39 inches. 3.95 yd.

COUDURIER'S CREPE SUPRANO—Exquisite all silk semi-sheer that drapes beautifully. In the new Paris colors. 39 inches. 4.95 yd.

VELVETEEN—Neat checks, stripes and small patterns for tailored or school clothes, and a plain English velveteen—both in a wide choice of smart shades. All cotton. 36 inches. 2.00 yd.

CRUSH-RESISTANT VELVET—Rayon pile, silk back. The crush-resistant finish is not affected by cleaning. Daytime and evening shades. 39 inches. 2.50 yd.

Third floor

Samples of any fabric sent on request—
please state weave and color choice.



McCUTCHEON'S

Fifth Avenue at 49th, opposite Rockefeller Center, New York



is the important factor to consider in selecting your powder

CHIFFON is so light and fine it actually looks a part of your skin yet clings for hours without caking.

We can't stress too strongly the importance of choosing the *right texture* in your powder. Many powders actually spoil your makeup—they can't possibly protect you from "shiny-nose" because they shine themselves. They are filled with microscopic coarse particles that catch and reflect harsh lights and not only give you a "made-up" look but also make your skin appear older—spreading unevenly and giving a dry, flaky, streaked appearance.

That is why today the smart woman uses Chiffon Powder because Chiffon *cannot shine!* A special process removes all shiny particles leaving Chiffon so light and fine in texture it actually looks a part of your skin. Even under the most glaring lights Chiffon insures an exquisitely smooth, flatteringly even finish. Clings for hours without caking or piling up on the skin. *Protects* as well as *beautifies!* Seven

carefully blended shades. \$3 and \$1 the box at all the better department and drug stores.

CHIFFON CREAM

Women everywhere are singing the praises of Chiffon Cream—that marvelous new type of cream for cleansing, softening and refining the skin—ideal for every type of skin and particularly for the fine grained sensitive skin. Chiffon combines all the virtues of a liquefying and cold cream plus several additional ones of its own. Contains the finest cleansing and lubricating oils whipped into an enchantingly fluffy, delightful-to-use base. Never leaves any greasy residue. Don't fail to try this superior CREAM TODAY! \$3, \$1.75 and \$1.

Additional Primrose House Aids to Beauty

Dry skin mixture: a special blend of the finest softening, smoothing and lubricating oils. Marvelously light in texture. Created especially for thin, dry, sensitive skin. \$10, \$6 and \$3.

Smoothskin Cream: To help keep the young or average skin soft and supple. Created for the skin that is neither very dry or very oily. \$3, \$1.75 and \$1.

Skin Freshener: An excellent, mild refreshing lotion to remove all traces of surface oil and freshen the appearance of the skin. \$5, \$2 and 85¢.

Circulation Cream: A stimulating cream for a dull, sluggish skin—To help nature clear the skin giving it a fresh, transparent look. \$1.50.

Petal Bloom: A delightful finishing lotion for face, neck, shoulders and arms. Especially blended so as not to dry the skin or coarsen pores. \$1.50.

Also Rouge, Eye Shadow, Lipsticks in the new smart flattering shades.

When in New York you are invited to visit our Fifth Avenue Salon and learn why our scientific treatments can accomplish so much in enhancing the beauty of your skin. Primrose House, 595 Fifth Ave., N. Y.

PRIMROSE HOUSE *Chiffon Powder*

VIA "AMERICAN CLIPPER"

The New Look*By Revillon*

For the first crisp autumn days, a lovely Persian
Lamb jacket, with intriguing back fullness

Revillon Frères

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LONDON

NEW YORK

PARIS

NEW GLOVES AND BAGS IN PARIS



Fine lace and sleek antelope make an unusual contrast in these dinner-gloves by Marguerite. They're both pale blue, and trimmed with worldly black Valenciennes lace



A ruff of thickly crocheted chenille hides the slide-fastener of Suviane's black antelope pouch-bag. Guibert's gloves, also of soft black antelope, have black kidskin palms



Copper nail-heads embellish the self-covered frame of Model's grainy box-calf bag. Kislov puts small plain cuffs on these short, hand-stitched gloves made of white antelope



New version of Marjorie Dutton's glove and bag in one. The cuff of the black antelope glove forms the handle of the bag. Paillettes are embroidered all around the seams of both

SCHALL



Hand-stitched, not just around the seams, but also in three curves at the wrist, are Reynier's chamois-coloured doe-skin gloves. They're in the short length so nice for suits

IT'S THE *Old Spice** OF ROMANCE



Trinket Box
\$1.00



THE much loved Old Spice fragrance of America's first era of gracious living—when blue-eyed Dolly



Madison was the toast of the land—and lovely ladies, proud of their American heritage, created a “new

world” type of witchery, a glamour distinctively American. Here, in this Trinket Box, colorfully



painted with old-fashioned motifs, you'll find the fragrant requisites to that Early American charm. For it's laden with

Old Spice Toiletries—Guest Toilet Water, Toilet Soap, Guest Talcum, and a cotton sacque of



Sachet. Yours to treasure long after the contents are gone, as a coffer for trinkets and romantic mementos.



*Trade Mark Applied for by SHULTON, INC., DEPT. V, ROCKEFELLER CENTER, 630 FIFTH AVENUE, N. Y. C.

Good-bye Summer

IT'S DRESS-UP TIME

INDOORS



VESTAL
Hard sole, \$5.00
In leather, \$5.50



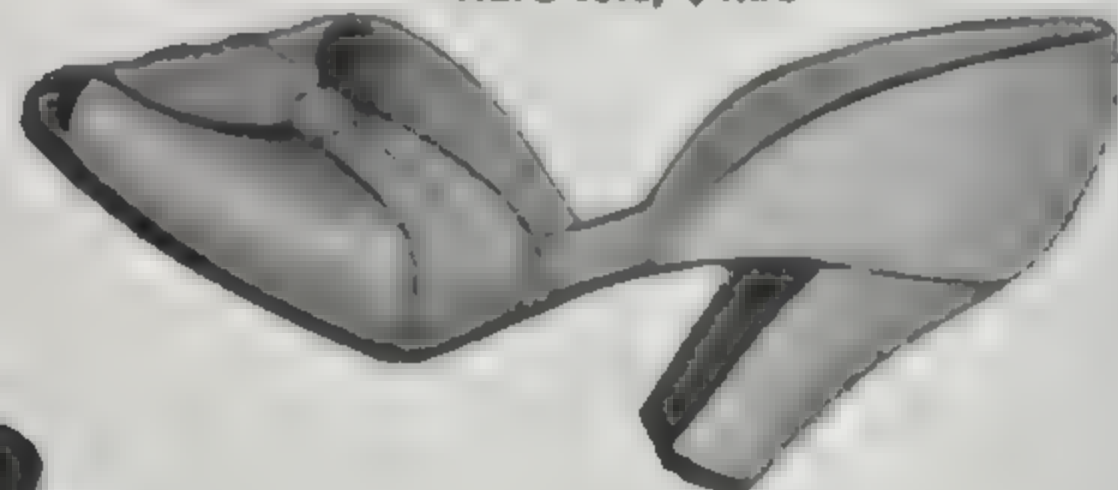
RUFFIE
Soft sole, \$3.50



ACE
Soft sole, \$4.00



JOLI
\$4.00



RIPPLE
Hard sole, \$4.50

Because of transportation costs
prices are slightly higher west
of the Rocky Mountains

Fall is one time of year when your indoor wardrobe ought to be changed as completely as your outdoor clothes. . . . Dress up to your negligees, house coats and dinner dresses!

Get yourself some of these new Daniel Greens and see how beautifully they will take care of all the needs you have for

slippers for every time of day . . . and for evening, too.

And — because they are as practical as they are pretty — you can always be sure of being fitted for proper support as well as lasting comfort when you find the name Daniel Green on the sole. . . . At leading stores and shoe departments.

DANIEL GREEN COMPANY, DOLGEVILLE, NEW YORK

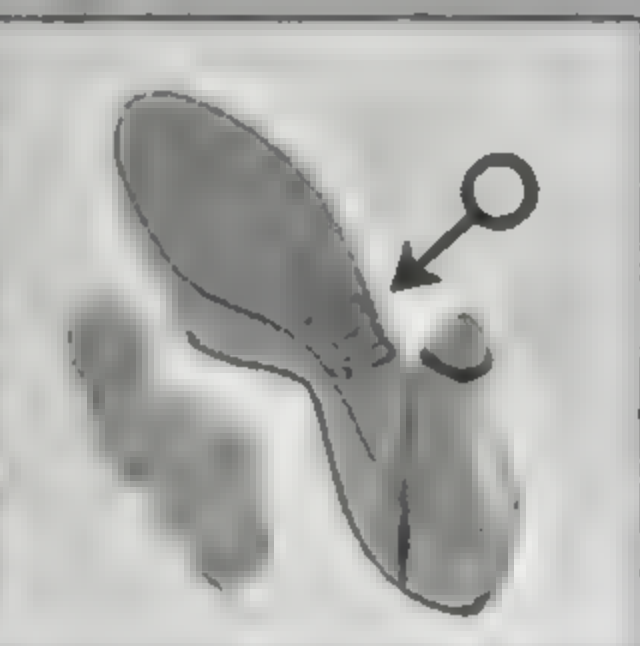
Select your slippers as carefully as you choose your shoes



One pair's not enough. Have different slippers for day-time, evening and bedtime.



There are Daniel Greens for every kind of indoor wear, formal and informal.



Made like fine shoes, in all sizes and widths. Look for the name on the sole.

DANIEL GREEN

Comfy SLIPPERS

MEN WHO DIRECT BRITISH FILMS

(Continued from page 98) boldness that is the hallmark of his work, it was an immediate success over here. Through this film, Alexander Korda not only launched the British film in America, but also gave the industry tremendous impetus in England. Having little capital, he couldn't afford well-known actors—and so discovered Merle Oberon, Robert Donat, and Charles Laughton, then an obscure music-hall artist. Neither Alexander Korda, who is now producing, as well as directing, nor his brother, Zoltan Korda, the director, makes typically British movies. Their work falls into neither of the two great schools of British films, but stems from the robust, dramatically underscored work of the early giants of the American movies, D. W. Griffith and Ralph Ince.

HITCHCOCK HORROR TECHNIQUE

Apart from Korda, the British movie takes two forms, each with its outstanding leader and guide. There is the fiction-film, with its great authority, Alfred Hitchcock. A superbly unconscious schoolmaster, he doesn't care a fig for æsthetic theory, but nevertheless wakes up every film imagination in Britain when he launches one of his electric thrillers. For quite a time, Hitchcock *was* the British cinema. He was the first with all the ideas: first to experiment with the filmic use of sound; first to put the common people on the screen; above all, first to get away from stage imitation, to understand the movies as a separate and singular medium with its own laws. To this day, he invents many of his movies—plot and all; first he imagines some cinematic action, such as some one falling off the dome of Saint Paul's, and then he thinks up a story to explain it. Plump, rather jolly, and almost ineffectual-looking, he is the master of a technique of creeping horror, developed through trivial, every-day incidents—a white hand on the banister rail, followed down four flights of stairs, has a horrid significance. He has created reputations and made stars, yet no one stars in his movies; his actors, like his plots and sets, are so much material, controlled by his dominating mind.

From Hitchcock, directly or indirectly, spring most of the clever young directors who are important in the British film industry. Yet though none of them has such a consistently sure touch, each brings some individual quality that makes him more than just a Hitchcock copy. Michael Powell, who made "The Edge of the World," has a talent for the interpretation of natural settings and peasant life. Robert Stevenson, director of "Tudor Rose" and "Owd Bob," has a streak of poetry that illuminates equally a historical romance and a pawky piece about sheep-dogs on the fells. Brian Desmond Hurst ("The Tenth Man," "Ourselves Alone," "Sensation") is England's most emotional director; very uneven, but capable in his big moments of communicating an extraordinary nervous tension to the audience. Carol Reed worked his way up as an assistant to Basil Dean and blossomed out suddenly with "Bank Holiday," a good film of working-class folk, Cockney types in commonplace settings.

David MacDonald, a young Scot who went to Hollywood and learned under De Mille, brought a Hecht-MacArthur slickness to "This Man Is News," a film still exuberantly London; he has since done a sequel, "This Man in Paris," which is coming to New York this winter. Not at all slick, Victor Saville's movies speak in a gentle, measured voice, with no affectations. "South Riding," which appeared here last winter, was a simple statement of life in a small English town, as saltily British as a kipper. Lately he has become a producer also, having worked for Metro-Goldwyn-Mayer in England. He produced "The Citadel," one of the first movies to introduce Ralph Richardson, the actor, to America. And, last of all, he produced "Goodbye, Mr. Chips," that quiet, grey story of a gentle man.

In addition to the fiction-film, there is a school of documentary films, taught by John Grierson, the complete, if rather too conscious schoolmaster (a real schoolmaster once, who held a Rockefeller Fellowship in Social Science). What he taught was valuable: how to photograph; (Continued on page 128)



Evening in Paris - FRAGRANCE OF ROMANCE
Mais Oui - FRANKLY FLIRTATIOUS
Kobako - ENTICINGLY EXOTIC

The three most famous perfumes by the world famous perfumer

BOURJOIS

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Star of "The Angels
Wash Their Faces"
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Walk in Beauty...
like the Stars

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Sheathe your legs in the gossamer beauty of Vanity Fair Kneelast Stockings for greater flattery and longer wear. The distinctive Kneelast feature of "Lastex" yarn s-t-r-e-t-c-h-e-s to safeguard the luxury sheer, dull crepe texture from costly garter runs. Three proportioned lengths assure patrician elegance of fit. Radiant Fall shades glorify your smartest costumes. At better stores. 1.15 to 1.35.

★ Warner Bros. have selected Vanity Fair Kneelast Stockings to be worn exclusively by all their stars and players.

VANITY FAIR SILK MILLS • READING, PA.

MEN WHO DIRECT FRENCH FILMS

(Continued from page 99) of little actions, street musicians playing, people getting into taxis and driving off; love or murder is not an isolated thrill, but part of a hidden scheme. For a purely adult handling of the ugly side of physical passions, his newest film, "*La Bête Humaine*," from Zola's novel, is much like the spine-chilling gloom of the early German pictures. Renoir, who gets extremely excited, like a stage Frenchman, shouts loudly, hastily, loves to experiment, never uses trick shots or distorted camera angles, and has a style as discernible, as definite, as his famous father's.

Quite different are the methods of Duvivier, a thin, little man, whose nervous, high-strung direction results in such atmospheric movies as "*Pépé le Moko*." He excels at creating practically any kind of atmosphere for any kind of film. When he did *Pépé*, the atmosphere was Algiers, with far more dirt, flies, stifling sun, and black, wicked shadows than ever showed up in Hollywood's "*Algiers*," which was notable less for flies than for Hedy Lamarr. In his time, Duvivier has turned out the psychological drama, "*Poil de Carotte*," with its unforgettable red-headed child; the disillusionment of "*Un Carnet de Bal*"; and finally, the thoroughly human document known as "*The End of a Day*," which will be shown in this country early this autumn, at the Filmarte Theatre.

RENÉ CLAIR, WELL-KNOWN IN AMERICA

Far more famous than either Renoir or Duvivier is René Clair, the man who put the French film back on the map after sound came in. He is the best comic director France has. Young, intellectual, with a delicate, twisting sense of humour, he works methodically, mathematically, completely dominating his own productions. He never raises his voice, occasionally his comment is ironic, and his best productions, worked out under this process, are "*Le Million*," "*Sous les Toits de Paris*," "*À Nous la Liberté*," which are still untouched in their line. He is, of course, the awful warning to French directors. For Clair went abroad, lured like a peasant girl by the glitter of wealthier trade routes. To take a French film director abroad is like taking seaweed out of water; all shape is lost. In England, he made several movies, one of them the successful "*The Ghost Goes West*," the rest characterless.

More regional than any of the other directors is the independent, solitary Marcel Pagnol, who is famed all over the world for the delicate hypocrisy of his play, "*Topaze*," which he later made into an equally famous movie. He has arbitrarily set his studio up near Marseilles and makes Provençal movies. His newest, "*Harvest*," taken from Jean Giono's novel of the earth, will be shown in New York this winter. "*Harvest*" is a reverent, tender, magnificent telling of the story of two people against the counterpoint of Nature cycles. A trail-blazer among directors, Pagnol hardly ever uses interior shots, training his cameras instead on real village streets, with real villagers. Those villagers, of course, were seen in his trilogy, "*Fanny*," "*Marius*," and "*César*," which was not only the first trilogy dared for the screen, but also a kind of *comédie humaine*, set at the foot of Basses-Alpes.

Satire, warm, sharp, full-bodied, belongs to Jacques Feyder, who is as tough a director as Clair is delicate. He injected bite into the superb historical movie, "*La Kermesse Héroïque*," in which one of the parts was played by his wife, Françoise Rosay, that magnificent actress who acts with power and authority. Impatient, difficult to work with unless he gets immediate results, he did "*The Kiss*" with Garbo in Hollywood, and "*Knight without Armour*" in England, neither of them great successes. Without France, Feyder languished.

The most promising director in France is Marcel Carné, only twenty-eight years old. A great admirer of René Clair, once assistant to Feyder, his first film was "*Jenny*." Recently, he made "*Hôtel du Nord*" and "*Le Jour se Lève*," in which he had Jean Gabin and Michèle Morgan in his (Continued on page 128)

After your Travels all over Creation use Woodbury Creams for Glamour-ization



Clothes by
Bergdorf-Goodman
Shoes by
Delman



Sun and wind as you crossed the
water roughened and coarsened it...



Riding the ranch
like a Comanche
Indian turned it
all colors...



Lying on the sand
with nothing much
on but a pair of hua-
rachos dried it...



Seeing America first in an
open car parched it...



Playing six sets at a clip made it oily...

The 4 Woodbury Creams will come to the rescue of your skin, will quickly help recondition it for important Fall Events.

AFTER you summer all over the map your poor skin's a perfect wreck! And just at the beginning of Fall social events when you do so want to make a hit.

But the four Woodbury Creams will book a swift return for your beauty. Used together, they'll work together to help recondition your skin in practically no time. They make a complete and economical home treatment for the skin.

You've probably long been familiar with two of them—the Cold and Facial Creams made by the famous House of Woodbury. These, in combination with the Cleansing and Tissue Creams, supply your skin with practically all it needs to grow smooth, clear and supple. All four of these luscious creams have a constant germ-free purity which helps guard sensitive skin.

After a few weeks of care with Woodbury your skin will become peaches-and-cream in tint, a kitten's ear in texture. You'll attend the Fall weddings, races and debuts looking *soignée* and elegant, without a single telltale reminder of your wild but happy summer.

Get Woodbury Creams today at any beauty counter. They come in smart jars at economy prices for only \$1.00, 50¢, 25¢.

For Toning and Reconditioning... Woodbury Cold Cream, basic for beauty. Cleanses, softens, invigorates. Contains a skin-invigorating Vitamin which aids healthy activity of the skin.

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For Cleansing and Clearing... Woodbury Cleansing Cream helps rid skin of all impurities. Melts at skin temperature. Use night, morning, whenever you change make-up.

For a Smooth, Even Finish... Woodbury Facial Cream, the last lap in beauty's return trip. Protects from wind and dust, holds rouge and powder smoothly. Apply before making up.

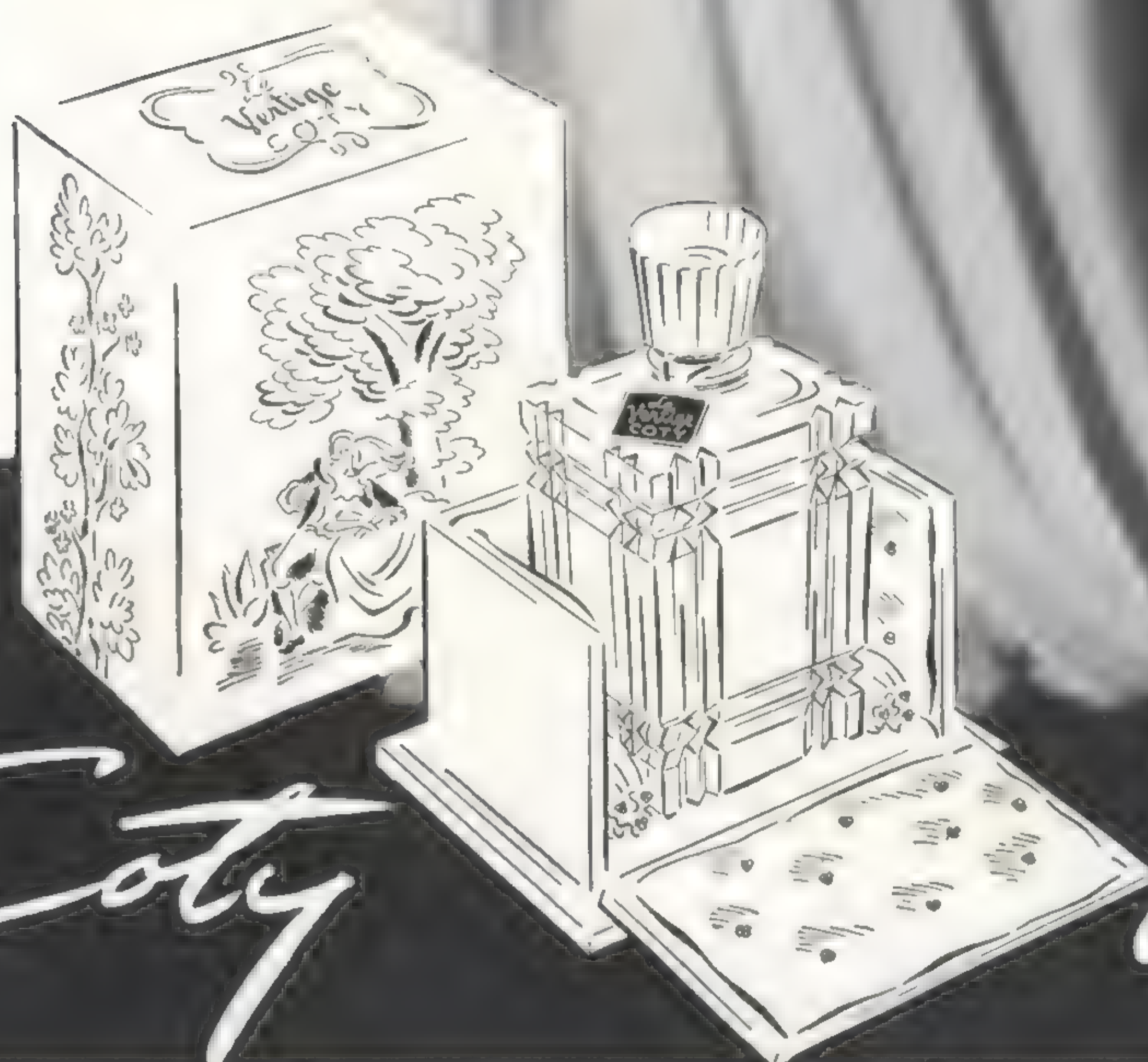
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Made Together
To Work Together

TO MAKE YOU MORE BEAUTIFUL

The perfume of the dance....



Coty "Le Vertige"

Fall for Romance

WITH

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FOR YOU WHO ROAM

THE PHANTOM BARK —
Viking-inspired pattern re-
flected in the liquid flow
of a specially created pure
silk weave. About \$5.95.



FOR THE MUSICAL SOUL

EL CANTO (The Song) —
Lovely pure silk square
... gay with the singing
joy of the troubadours of
the world. About \$3.50.



FOR THE AMERICAN GIRL

GLORIOUS U. S. A. — Our
country's past dramatized
with the folksy humor
typical of America... on
ECHO's famous Mirage.
A square About \$3.50.



Beautiful scarfs in fine fabrics and rare colorings... designed to put the final glamour touch to your fall costume! We persuaded Carlos Drerup, noted for his colorful ceramics and striking mural paintings, to apply his unique talents to scarf design. You who love beauty and only buy the best will want to wear an "ECHO Exclusive" to match your mood and to suit your individual type.

Abercrombie & Fitch Co. . . . New York City
The Mode, Ltd. . . . Boise, Idaho
R. H. Stearns Co. . . . Boston, Mass.
I. Magnin & Co. . . . California
Marshall Field & Co. . . . Chicago
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Best's Apparel Seattle, Wash.
Julius Garfinkel & Co., Washington, D. C.
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Montaldo Stores

at smart stores everywhere, or write

EDGAR C. HYMAN CO.

ECHO ORIGINATIONS

485 FIFTH AVENUE

NEW YORK CITY

DINNER WITH TURBOT

(Continued from page 104) even than a cloud. A little, completely naked, jovial boy of two ran about in a shady and deserted alley, stretching out a fat hand and calling: "Pen...nee...Pen...nee. Give me pen...nee." When we offered him a peseta, he burst into peals of shy laughter and vanished into the black shadows of a stable. That thimbleful of wine had given us the vision of an authentic cherub off the frame of an altar-piece by Murillo. We drifted like incorporeal shades over the blinding expanse of the empty docks in the sunlight that seemed to pour down upon us like the water from a shower-bath. Nor did the dream quality desert us even in the narrow streets of Gibraltar with all the Levantine rock-scorpions and Sinhalese and Moors and Punjabis catching at our elbows and screaming to us.

When we got next day to Malaga, we heard that sixteen men had been killed in Algeciras whilst we wandered in those dream solitudes. It was the beginning of that end.

We have never again come across sherry like that—not even the famous Amontillado of John O'Hara Cosgrave that, in 1842, went twice around the world on the United States frigate *Commodore* could give just that effect. It had more body; it was, as it were, darker in flavour...nuttier! But it rather sharpens than stills the intellect.

Our doctor has told us that we shall never be restored to full health until we shall have had at least four months of the *haute cuisine* of France. When we sailed on the *Normandie*, we discussed our first dish with the admirable Monsieur Ozenfant, the chef. One of us thought of *Ailes de Pigeons en Gelée*—breast of pigeon in aspic... and immediately at the mere thought we see the great studio of Rodolphe and Schaunard of the Boul' Mich'—a vast, dim place furnished with magnificent buhl cabinets, mirrors, tables, and gilt chairs—all painted on the walls, the landlord having seized the other furnishings for rent. Beneath its chandelier, made of a cart-tire hung from the ceiling and garnished with tallow candles, the great crowd of denizens of a Bohemia that has no other seacoast than the Left Bank at the bottom of the Boulevard...the great crowd, then, of black-whiskered youths, in peg-top trousers, immense black lavalette cravats, flowing black cloaks and locks, dances with the midinettes of all the Quartier. Their blond ringlets shake, their little feet twinkle, their little crinolines stand out, their little pantalettes quiver.... And dancing the schottische, they sing in a little, high unison:

"Et ma jolie colombe qui chante jour et nuit...."

"And eke my pretty stock-dove sings night and day for me.
She mourneth for such fair ones as not yet wedded be.
But I have my fair husband so mourns she not for me."

To which the males in a vast choir shout the refrain:

"Auprès de ma blonde, qu'il fait bon dormir!"

"Where lyeth my leman, blond and warm is she!"

And, hearing them over our terrine of pigeon wings in aspic, we see within that vision another of the French troops, with their shining steel cuirasses, their peaked steel helmets, their ten-foot, shining steel pikes, swinging along between the sunlit, crow-step gables of Holland, the sergeants having great sashes of scarlet satin across their steel cuirasses, the officers in their three-cornered hats with scarlet feathers.... And, as they swing along, they are singing for the first time that most bittersweet of all the old folk-songs of France—*Auprès de ma blonde*....

But Rodolphe and Mimi...or it may have been Schaunard and Francine with her muff, going home to their attic...see on the Boulevard a dove in a cage. It shall, say they in unison, accompany their loves with its cooing night and day. So they dance home, bearing the caged dove and making musical the streets with "*qui chante jour et nuit*."

DINNER WITH TURBOT

I wonder if the young still read Murger's *Vie de Bohème*, which was the Bible of our Paris. It would be a pity if they did not, for you may learn from it more of how to arrange your lives than from a thousand volumes of sermons.... But then neither do they read sermons....

And then we will have Monsieur Ozenfant compound for us one of his matchless *cassoulets de Castelnaudary*, after the fashion of the Inn of the Queen, in the village of that name. Anatole France in *Histoire Comique*, the only one of his books that has much chance of survival, tells you that, in that inn, the kitchen fire has not been out since 1327 and that there has always been a *cassoulet* simmering upon its ashes.

The *cassoulet* is the great dish of all the region from Montpellier to Toulouse—and from Montpellier, France, the dish spread to Montpelier, Vermont, and so to Massachusetts, where, simplified, it became Boston baked beans and pork. In Castelnaudary, they substitute for the pork, slices of goose, mutton, and sausages of foies gras, and, at a given moment before serving, they add purée of tomatoes and grated cheese—the whole quality of the dish being determined by the moment at which you add the purée; because this sauce completely changes its flavour under long baking. And on or under your charcoal-fire, the other ingredients of your dish must remain for quite inordinate periods...seven hours, ten, fourteen. A day and a half, even.

I saw my grandfather, with the white hair and beard of the King of Hearts, sitting nine feet up in the air in the great hall of Manchester Town Hall—in a Windsor chair on top of nine feet of iron screw, by which, painting at his fresco, THE EXPULSION OF THE DANES FROM MANCHESTER, the painter could raise or lower himself. And the writer, aged ten, looking down at a little farm boy who sat on the floor below the chair, holding up a little pink pig to have its portrait taken by the painter—as part of the loot of the marauding Danes....

But when you eat a good *cassoulet*, there is no end to what you may see.... The Black Prince making his *chevauchée* down through France, leaving a five-mile wide swath of burning farms behind him—burning indeed all Castelnaudary, but leaving the Inn of the Queen because of its beans, its Périgord pasty, and its claret wine. Or the last courts of love, which were holden in the little Alps above that city a month before the hideous Saint Dominic slaughtered all the troubadours. Or Clémence Isaure, in her steeple-crowned hat and trailing, scarlet sleeves, bestowing upon a kneeling bard the first golden rose of her Floral Games.... But indeed what could you see better than the dim interior of the Inn of the Queen, with the smoke-blackened rafters impending over the twelve tables, each of which holds a great, truffled *pâté de Périgord*—where's your Strassburg *pâté* now?—and an immense *cassoulet* still bubbling in its earthenware container....

EDITOR'S NOTE: This is one of the last articles written by Ford Madox Ford, who died in France on June 26, 1939. One of the most eminent essayists of his time, he wrote copiously, constantly, and always with fine literary quality.



For a new sterling silver pattern, Gorham took the gadroon motif, typical of the finest silver of the Georgian era. It's heavy, handsome, and beautifully made. You can get it by asking for "English Gadroon"



Long before the name of Jacqueline Cochran flashed across your newspaper making aviation history she was busy solving women's beauty problems. Now she brings you her very own swift, sure, quick-care Cosmetics and a fifteen minutes a day program for Autumn complexions. At your favorite cosmetic department or direct from the Laboratory, Roselle, N. J. Ask for the booklet "Wings to Beauty" to guide you on the way.



Wings to Beauty

Night Cream for dry skin...Night Cream Blend for average...Pore

Texture Cream for oily skin...Cleansers and Foundations for each...heavenly shades of make-up for Autumn elegance...an Eye Cream for glamour...a Throat Cream for grace ..and for tired faces an enchanting Film Masque.

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Homogenized

The process that makes baby foods more digestible now creates the cleansing cream dry skins have longed for

Mothers are familiar with "homogenization"—the principle that breaks up fat globules to uniform microscopic size. It is being used to make milk, baby's vegetables and other foods more digestible.

Applied to cleansing cream this process has created a cleanser with the speedy action dry skins have usually had to forego . . . a cleanser so rich it feels like night cream under your fingers—but melts like liquefying cream at a touch. It combines the moisture and "body" dry skins need, with the "slip" and speed of a fast-melting cream.

Ask your Beauty Counselor to let you try Homogenized (pronounced Hom-á-jen-ized) Cleanser. As with all Beauty Counselor preparations, you have the privilege of "trying before buying."

If you don't know the Counselor nearest your home we will be glad to send you her name on request. Or send 25c for a trial jar of Homogenized Cleanser. Address: Beauty Counselors, Dept. 9, Penobscot Building, Detroit, Michigan or Windsor, Ontario.



KEEP LEFT—IN ENGLAND

If you want to see rural England in a limited time, on a limited budget, you can't find a pleasanter way than to rent a car and drive yourself. There are any number of agencies around London where you can hire a car for as little as \$25 a week. (A driver's licence, which you get from the Royal Automobile Club or the Automobile Association, on presentation of your American one, will cost you another dollar or two.) However, if time is important, you'd better go at once to one of the larger agencies, where you can rent a car in apple-pie condition without delay. For approximately \$40 a week, you can get a 14 h. p. Lanchester, about the size of a Ford.

Your first concern is to learn to drive on the left. This is surprisingly easy. When your steering-wheel is on the right, you automatically head for the opposite side of the road. Your chief difficulty in keeping left will be that English drivers don't always. They come around curves, hugging the inside with that mad obstinacy so characteristic of the race. In such crises, your only course is to stand your ground like a man.

England, being a work of art in miniature, must be seen in detail to be appreciated. No vast expanses of prairies or desert here. No towering mountain masses. Every few miles brings a change in the character of the land—and of the villages, and the accents and the beer.

It's a real joy to navigate by English road maps. Every road is indicated—and when you get to the spot where it should be, it is! Moreover, England seems to have perfected the science of road-marking. Clear, straightforward signs give the name of the next town in each direction and the route number. Signs that don't have to be examined under a microscope—nor yet signs that shriek to high heaven that Petunia, city of five thousand boosters, is next. Just signs that show which way to go for what—and what kind of road you'll travel.

TIGHT-WAISTED SPOTS

Roads are classed as AA, A, B, and C. The only difference between the first three is one of width. They are all surfaced, marked, and kept up in the same excellent way. But B roads are apt to have very tight-waisted spots, where it's impossible to pass anything wider than a bicycle. C roads are not surfaced, but they're passable. You'll have to jump out occasionally to open a sheep gate across the road—and may blow-outs haunt you if you don't close it after you—, but you'd feel cheated without a few pastoral touches.

There are, of course, arterial highways which you can travel when you want to make time. The Great North Road, for instance, is the most direct route from London to Scotland. But in spite of the romantic echoes of eloping couples and marching men, which still cling to its name, it's as barren and bill-posted and efficient as any American three-lane highway. Take the main roads when you must, but leave them as soon as possible for the peace and beauty of the back roads.

All England, from Cornwall to Carlisle, has only two speed zones—restricted in thickly populated areas, and unrestricted everywhere else. A white disk with a black band across it, at the edge of the road, means "30 miles an hour and no fooling." An unbanded white disk means "Go as fast as you damn please." It's an admirably simple system and, due to the limited power of most cars, doesn't lead to much speeding.

Roads are patrolled, not by cops, but by uniformed minions of the two clubs, the Royal Automobile Club and the Automobile Association. They're mounted on motor-cycles, and it takes timid Americans some time to learn that the familiar *put-put* heralds a ministering, rather than an avenging, angel. They send for help if your car is broken down, tell you about roads and local points of interest, and direct traffic on crowded corners.

But the nicest thing about them is their magnificent courtesy. As soon as one of them sees the emblem of his guild on your car, he gives you a salute that makes you feel like an

KEEP LEFT—IN ENGLAND

archduke travelling incognito. Only toffs belong to both clubs, and it's not cricket to stop an A. A. man if you're R. A. C. However, if you stop the wrong ones by accident, they'll be full of good advice and information and "nkyousirs."

In addition to the patrols, both clubs maintain telephone boxes along the roads for use in case of emergencies. It's probably never been tried, but, no doubt, if you used one to ring up for a box lunch and a cold beer, a trooper would come dashing up with it, and a beaming smile.

CYCLISTS IN HERDS

However, if there are no speed cops in England, there are bicyclists. English cyclists travel in herds. And the herds travel abreast. They spread out implacably over the narrow roads, and the lone motorist stays respectfully behind until he is beckoned graciously forward. Their hearts are high, and their nerves are of steel. When you see them advancing dauntless through the hordes of commuting traffic outside London, you realize that the battle of the Argonne was really won on the Tottenham Court Road.

There are also lorries—never trucks. The lorry, like the hippopotamus, is an inoffensive beast despite his size. It's not his fault if he gets in the way, as he inevitably does going up a hill. His driver is a prince of politeness who always beckons you to come on around as soon as the coast is clear. In fact, his courtesy sometimes leads him to overestimate the capabilities of your 14 h.p. job—or to underestimate those of the car coming in the other direction. So it's not wise to accept his summons too wholeheartedly.

English distances may disconcert you at first. Try as you will, you can't get farther away from London than a good day's hard driving—that is, you can't do it and still stay inside the country. So you might as well cease to worry about getting any certain place in time for luncheon or the night's lodging. There's always a pub or an inn just around the next bend anyway.

Some of these inns are old and charmingly picturesque, and some are old and plain ugly. But you'll find as much cleanliness and comfort as the average American country hotel affords. Bed and breakfast for two at a decent pub may cost as little as \$4. In the more attractive places, it's likely to be a guinea (about \$5.25), plus garage rent and tips.

For your guinea, you can have a spacious room and a hearty English breakfast of porridge, fish, bacon, tomato, cold toast, orange marmalade, coffee, and hot milk. Cold milk and fruit are extra. Dinner is also extra. If you're in a town that has a restaurant, by all means go to it.

Unless you are very unlucky in your choice of hostelry, you'll find the lounge very entertaining. In the first place, it has a fire. The fireplace is tiny, and the fire is positively miniscule. But it throws out an amazing amount of heat—or else stimulates the imagination. Then, the lounge has a large number of comfortably sagging leather chairs, a good stock of local newspapers and ancient magazines, and a deliciously thick atmosphere of ale, tobacco, and steaming tweeds. As a guest of the hotel, you have the privilege of being able to order "spiritous liquors" at any hour, no matter what the closing time of the pub may be.

England is cold—even in early autumn. If you don't bring along a heavy woollen dress and a suit-plus-top-coat, you'll regret it—and don't say you weren't warned.

You might make note that there are no soft shoulders on English roads, because there are no shoulders. A solid stone wall or a high hedge occupy this space. Grade crossings are numerous, but well marked and guarded by the quaintest safety device of all time. Each one has a wooden gate, which fences you off the track when the train is going through and then swings round to fence off the train the rest of the time! Of course, even a tiny English locomotive could go through the gate without a tremor, but it gives one a cosy feeling of law and order.

MARION W. BARROWS



Snuff-Box Compact

Your servant, madame! As wasp-waists and curves return to favor, Volupté presents a compact original inspired by the dandy's snuff-box...to be used with a graceful flourish! Scalloped oval of fine enamel and golden finish metal...with wistful pastel floral motif on black or white. Or chaste monotones. Deep loose powder well, sumptuous oval puff.



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...be wasp-waisted!

FASHION PREVIEWS

Edited by **Ruth Stone** Stylist for

HICKORY

The Foundation of Loveliness

THOSE ENCHANTING wasp-waisted creations for Autumn that are credited to Bruyere really don't require a painfully pinched middle. Full sleeves, shoulder width and flared skirts help the illusion—but honest wholehearted diaphragm control is imperative. These lovely Hickory Girdles are cut exceptionally high to clasp you almost to under-the-bosom.

"DURANET" HI-GIRDLE styled by Hickory. That much-desired "midget middle" is yours in this high-waisted Leno Lastex girdle with tiny stays in front and back. The attractively stitched batiste cloth-panel in front flattens your tummy. Lastex sides hold your hips, batiste Lastex panel controls you in back; elastic gussets assure action-ease; 6 inch Talon side-opening. 26-32. \$5.*

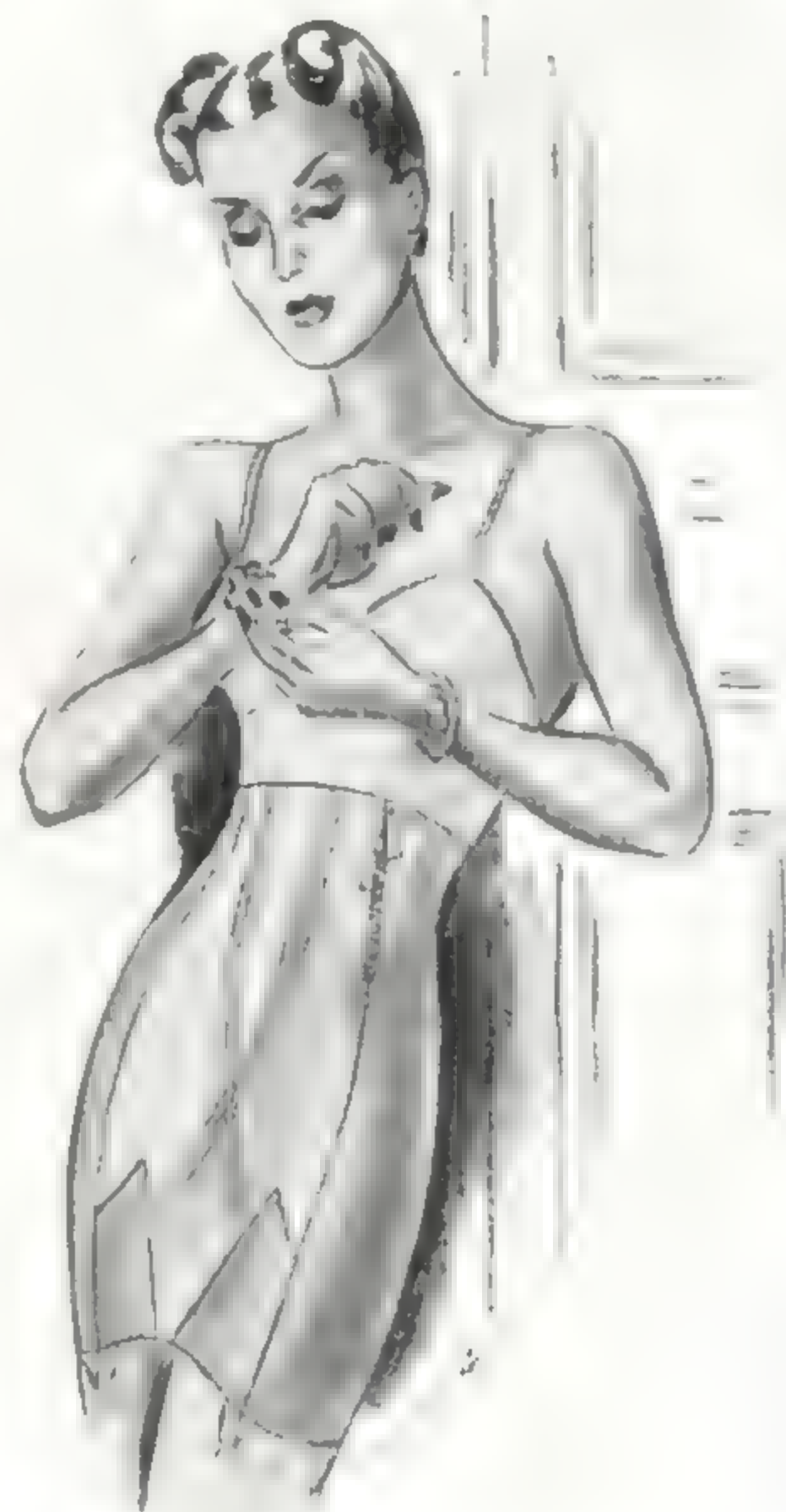


"DURANET" HI-GIRDLE
Styled by HICKORY

"LURANET" HI-GIRDLE styled by Hickory. If you must have a mite-size waist—here's the most luxurious way to achieve it. The lightly boned front, back and sides clasp you almost to under-the-bosom. Your tummy is flat as a plate because of the figured batiste cloth-panel. Your hips are held within bounds by power net; batiste Lastex controls your back. Twin gussets in front allow ease-in-action. 8 inch Talon side closure; deluxe details: fagotted seams, InvizaGrip garters. 26-32. \$10.*

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If your corsetiere hasn't the model you desire—she'll gladly secure it for you upon request. If not, please write me, giving your size and dealer's name. Ruth Stone, 1193 W. Congress Street, Chicago, Illinois. A. STEIN & COMPANY, Chicago, New York, Los Angeles, Buenos Aires, Toronto.



"DURANET" HI-GIRDLE
Styled by HICKORY

"MULTICONTROL" HI-GIRDLE styled by Hickory. The high cut of this Talon fastened girdle draws in your waist to the new narrowness. Tiny bones at the side and front keep it up at its good work. The figured batiste cloth-front panel flattens your tummy, while Batiste Lastex controls you in back. Extra hip-control is woven in, with self-edges at the bottom for a smooth thighline. Fagotted seams, InvizaGrip garters. 26-32. \$7.50.*



"MULTICONTROL" HI-GIRDLE
Styled by HICKORY

Young Ideas

NO matter how couth we may become, we are never with manners born. (In fact, all of us begin life with propensities to scream for our own way, bite, kick, and keep charming hostesses waiting.) However, we can't stop now to go into the sociological and psychological aspects of behaviour, except to say, "Don't kick the cat or pinch old ladies," because you, too, will some day be an old lady and may even now be considered a cat by some. What we will go into is consideration and adaptability.



- Are you polite to children—or would such a thing ever occur to you?
- Are you guilty of taking out your own personal peevs or inferiority complex on defenceless salespeople or waiters, knowing they'll have to swallow your imperial majesty's wrath because they want to hang onto their jobs?
- Do you dash in and out of large parties, never bothering to look up your host or hostess (unless you happen to fall over them) because, with so many people and such confusion, you think they'll never notice your sins of omission?
- Do you drop ashes boldly on the floors of some hostesses, and tiptoe reverently to an ash-tray in the houses of others?
- Do you keep several people dangling, their plans suspended in mid-air, while you craftily wait to see if something more fascinating will turn up?
- When you're hostess, do you sweetly and inexorably force guests to do a lot of things which just happen to amuse you personally, rather than try to figure out what they want to do?
- Do you drift in for dinner—especially a *big* dinner—delicately flushed, wide-eyed, and consistently late, to make sure that nobody misses seeing how simply heavenly you look, and to hell with the soufflé?

- Do you crash into cosy private conversations, carolling "Do tell me!" or "What was that you just said? It sounded just too perfectly fascinating!"
- Can you keep your eyes off other people's open mail, and your ears closed to their telephone conversations, no matter how juicy the temptation?



- Are you so determinedly frank that you are willing to crush other people's feelings to keep up your reputation as a brusque, straight-shooter of a girl?
- Do you deem it your right to inquire (under the name of jocularity) into the private lives of servants?
- Do you call famous people Mr. So-and-So when you're in their company, dubbing them Franny or Butch when you're with less glittering folk?

About Behaviour

- When people show signs of not wanting to hear more about that débutante party they didn't attend, that boat they never sailed on (they wish it had sunk, and you in it), then do you change the subject?
- Are you impelled, when people do not agree with you, to show them that their reasoning and conclusions are idiotic?
- Do you pin people in corners while you tell them all about your inferiority complex and your truly amazing inner soul?



- Do you take the trouble to make your letters entertaining and charming, or do you think you've done your duty because you've licked the stamp?
- Do you consider thoughtfulness an old-fashioned, outmoded virtue, and hence never bother to write thank-you notes for small kindnesses?



- Can you bear to be entertained in less than the manner to which you're accustomed, without being either a martyr or a terribly, terribly good sport about it all?
- Do you suggest expensive diversions when you're with an impecunious beau, forcing him to shatter his budget or explain his financial straits?
- Or are you so chock-full of consideration that you make a man feel he is abducting you if he suggests a taxi instead of a walk?

- Do you listen, your ears practically flapping, to a whole catty story, and then very virtuously say, "Of course, I never believe in gossiping"?
- Do you preface your own catty stories with "I'm devoted to her, but..."?

- Do you treat poor relations like rich aunts?
- Are you nicer to your parents or your husband in public than when you are alone with them?
- Are you boastful of all the good things your family has given you, in front of people who have merely done the best they could for themselves?

- Do you, when you're driving your car, give pedestrians the same consideration that you demand, afoot?
- Do you, when you find it convenient, drive impolitely and violate traffic rules, trusting to your great big blue eyes to get you out of jams?
- Do you forget your upbringing in subways or crowded buses?



- Do you allow servants to regale you with scandalous intimate details about their employers?
- Do you call attention, either verbally or by staring intently, to the pit in the prune whip, the accidental ant in the salad dressing?
- Do you like yourself as much as you did before?

WORTH KNOWING WORTH REMEMBERING

WORTH
PARIS

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HARRIS TWEED



Woven by Hand for Generations



THANKS to the isolation of the Outer Hebrides the art of weaving Harris Tweed by hand still flourishes. On these rocky islands 60 miles from the mainland of Scotland, the making of Harris Tweed is the chief means of support. Nowhere else in

the world can this cloth be made. It is a common sight to see three generations of one family busily absorbed in producing Harris Tweed. With this background of heredity and tradition it is no wonder that so much time, skill and pride are lavished on each yard of this fine fabric made from the virgin wool of Scottish sheep. It explains why this cloth looks so well and lasts so long!

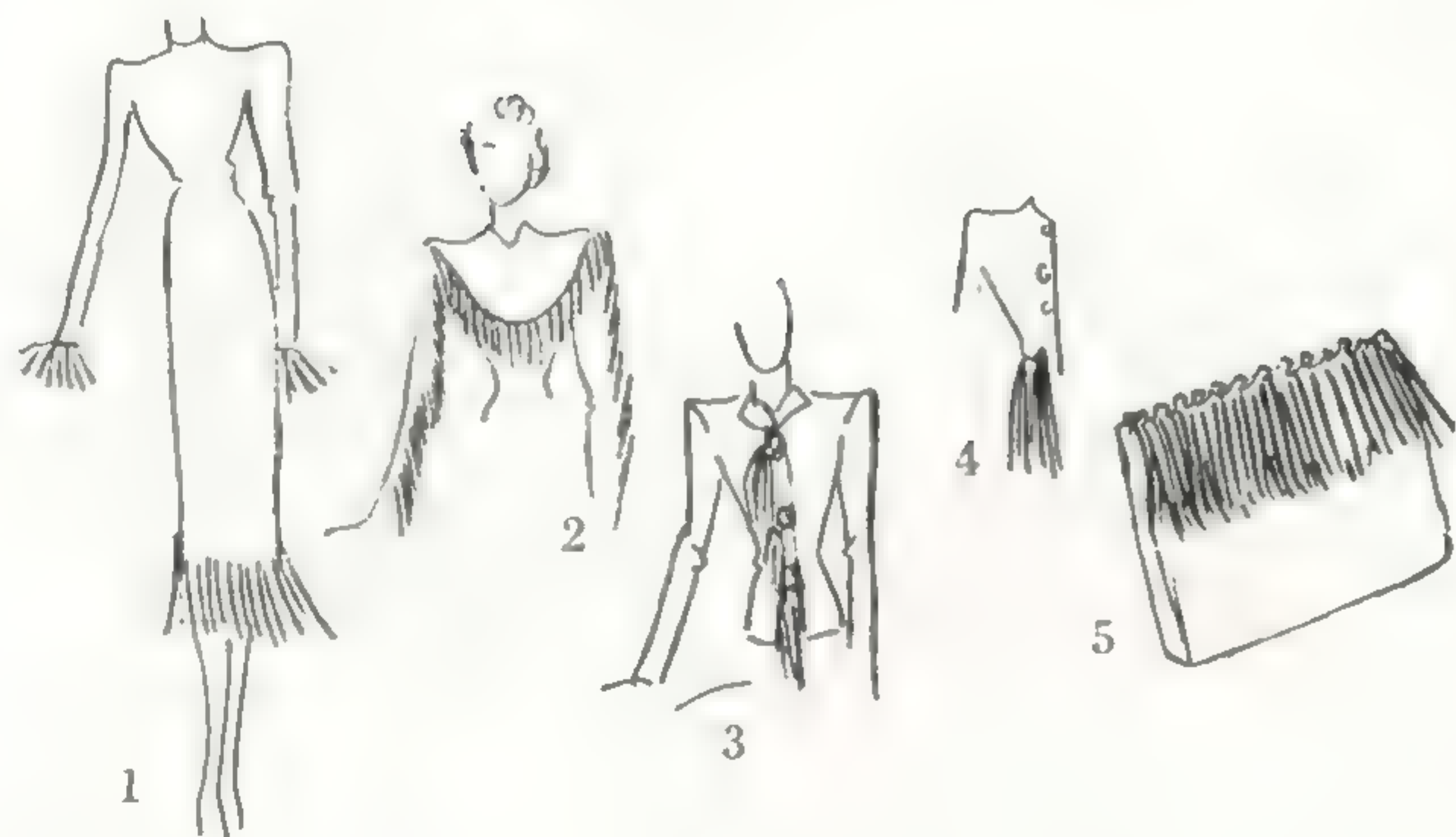
This season your favorite stores will show the traditionally famous Harris Tweed patterns and colors but in addition you will enjoy seeing the many handsome new ones, too.

Harris Tweed apparel is famous throughout the English-speaking world. Look for the Harris Tweed label in the garment. Look for the Harris Tweed registered trade mark stamped on the cloth—it may only be applied to tweed woven by hand at the homes of the crofters and made entirely in the Outer Hebrides.

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SIDE-LIGHTS ON THE

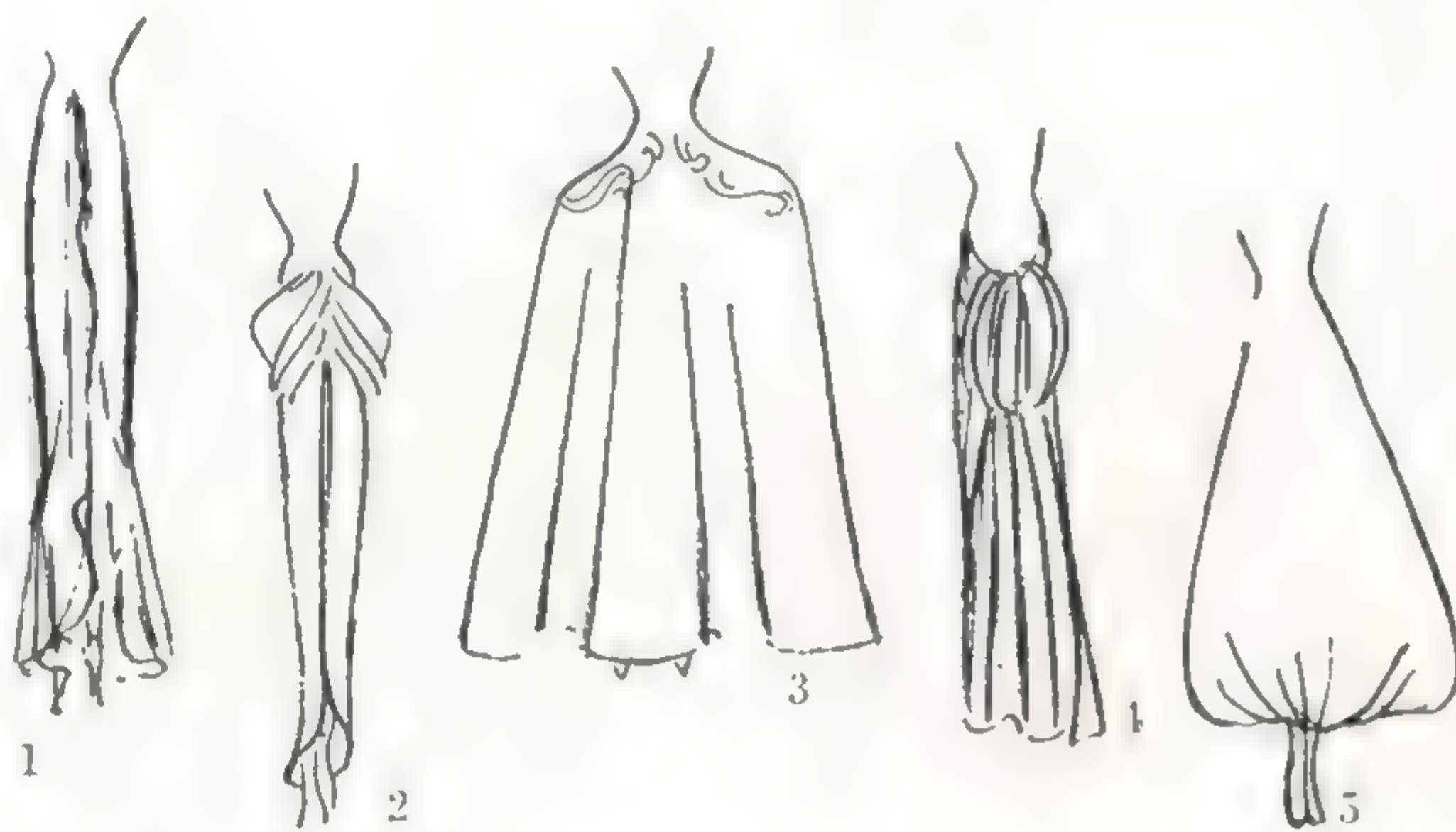


SILK FRINGE cascades in unexpected places at the Paris Openings.

- (1) Bruyère hems the skirts of day and evening dresses with fringe.
- (2) Balenciaga hangs white silk fringe on the bodice and sleeves.
- (3) Creed's blue duvetine jacket is buttoned with fringe tassels.
- (4) Rochas makes an entire pocket of long fringe on a day suit.
- (5) Even a black suède bag has fringe dangling along the top



FURS. Ermine tails by the hundreds appear in Paris. (1) On Piguet's muff. (2) On Schiaparelli's jacket. (3) On Bruyère's evening wrap. (4) Bruyère borders a tailored coat of Persian lamb with cloth bands. (5) Patou tightens the waist of a silver fox coat by a grosgrain belt. All over Paris, you see leopard (often at night), sealskin, civet-cat, beaver, ermine dyed black, and dyed furs

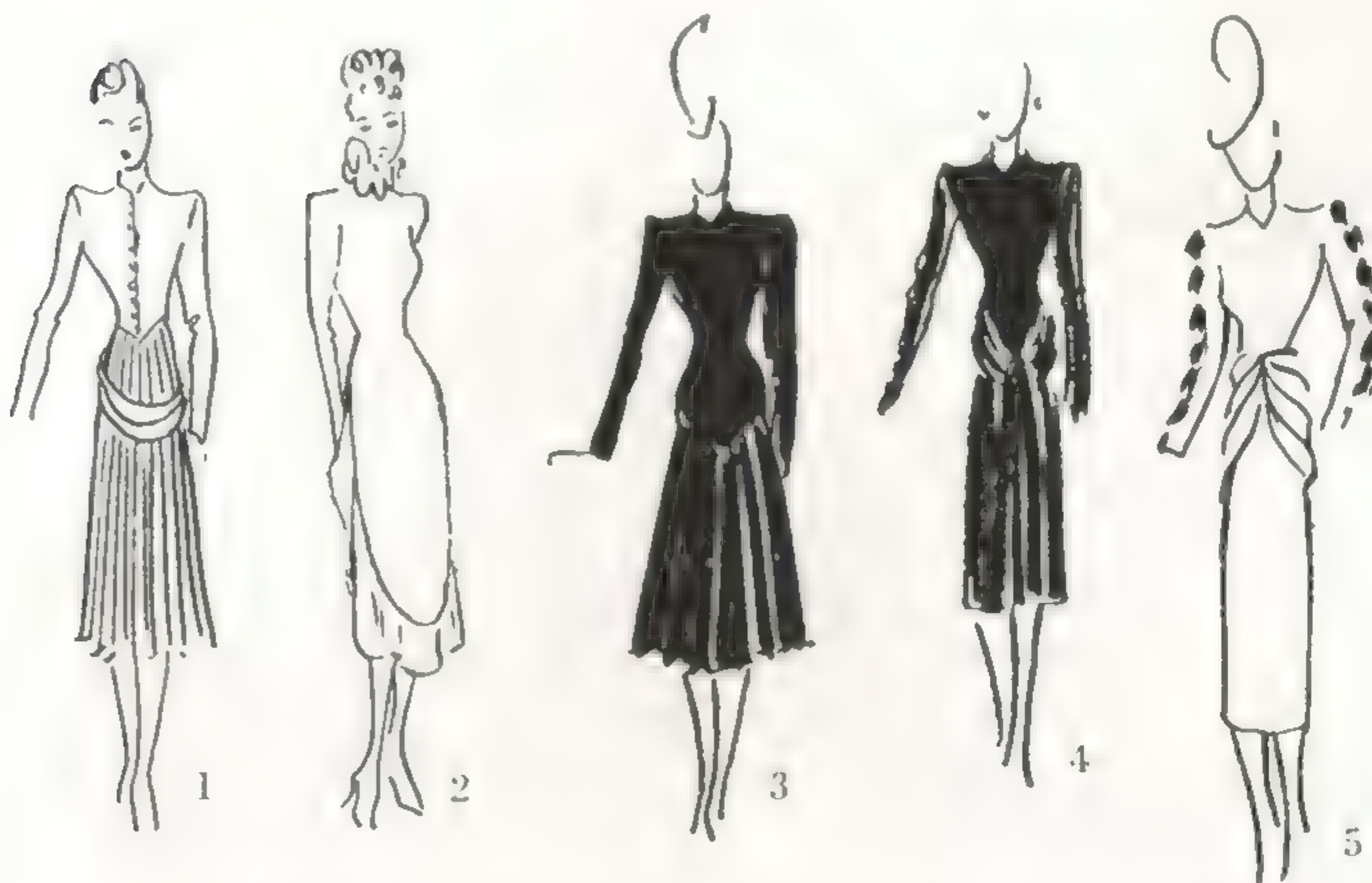


EVENING SKIRT-LINES have never given you such leeway. (1) Schiaparelli makes them cigarette-slim and pulls them up in the back. (2) Lanvin loops soft drapery at the hips in the pre-War manner. (3) Balenciaga pads hips and widens skirts in the Spanish manner. (4) Nearly every one concocts bustles in some manner or other. (5) Schiaparelli turns under many a hem in the Turkish manner

PARIS OPENINGS



ENVELOPED HEADS. Anything and everything is done to cover the head. Veils wrap it, crocheted mesh swathes it, back hair is hidden under snoods, beehive hoods, Bedouin bandages. Pill-boxes are high or low. Feathers are everywhere. (1) Talbot's turban swathed with veiling. (2) Balenciaga's ribbon head-dress like an Infanta's. (3) Alix's red lace head-dress. (4) Molyneux's black veiling bow



DAY SKIRTS. Hoop, hobble, barrel, peg-top, cigarette, flared, draped, pleated—Paris day skirts have the widest range in years. (1) Balenciaga's black dress, drapery circling the pleated skirt. (2) Schiaparelli's cigarette-slim dress draped up in the back. (3) and (4) and (5) are examples of Piguet's new principle—a lengthening bodice and lessening skirt, sometimes with hip drapery



EVENING LIGHTS. Five interesting ways to look in the evening. (1) Alix's modern drapery, the back all-grey, the front all-white. (2) Alix's horizontally draped bodice, the skirt set low on the hips. (3) Alix's glued-to-the-figure dress, a lace bow at nape of neck. (4) Balenciaga's beige-and-black taffeta, tied up with a great bow. (5) Balenciaga's cerise satin blouse, black lace scarf and skirt

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BY STEHLI

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Celanese[®]
RAYON YARN

two Klafter & Sobel originals exquisitely detailed and gracefully draped to enhance the best in you..to take you through tomorrow's occasion superbly groomed and beautifully at ease.

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Flattering draped bosom and exquisite sculptured detail in this slim sheath of a dress and cutaway jacket. Under 30.00



Supple softness in smooth draping—a sculptured girdle emphasizes that high bosom and important wasp waist. Under 30.00

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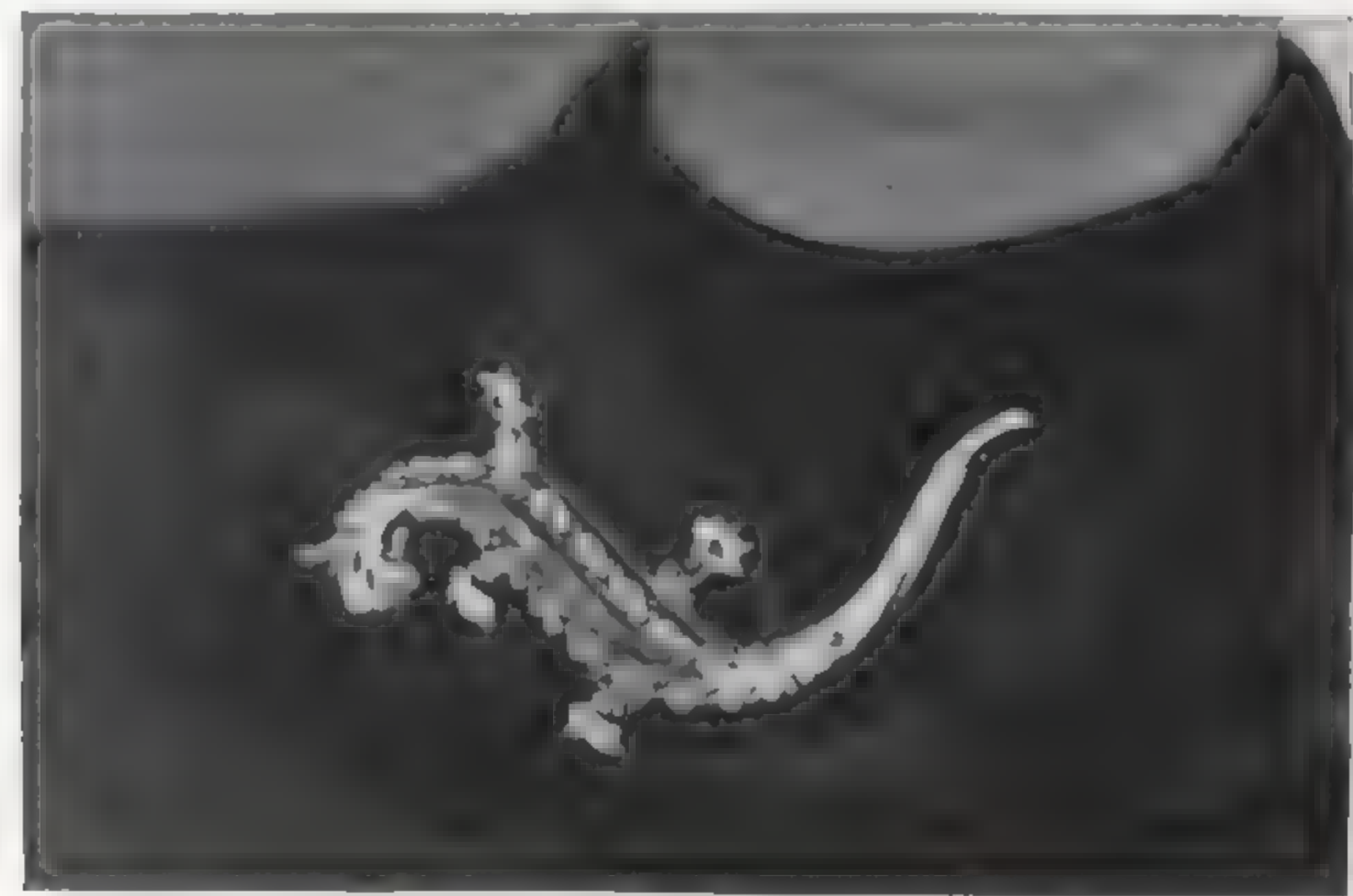
... Just a "pinch" of a waist to give you the perfect silhouette for Fall! But there's no uncomfortable pinch to the pinched-in waist on Gossard's boned collar-top girdle. "Sand-glo" woven mesh and rayon satin elastics. Model 5090. The "Sand-glo" uplift bra is of lace and rayon satin. Model 8013.

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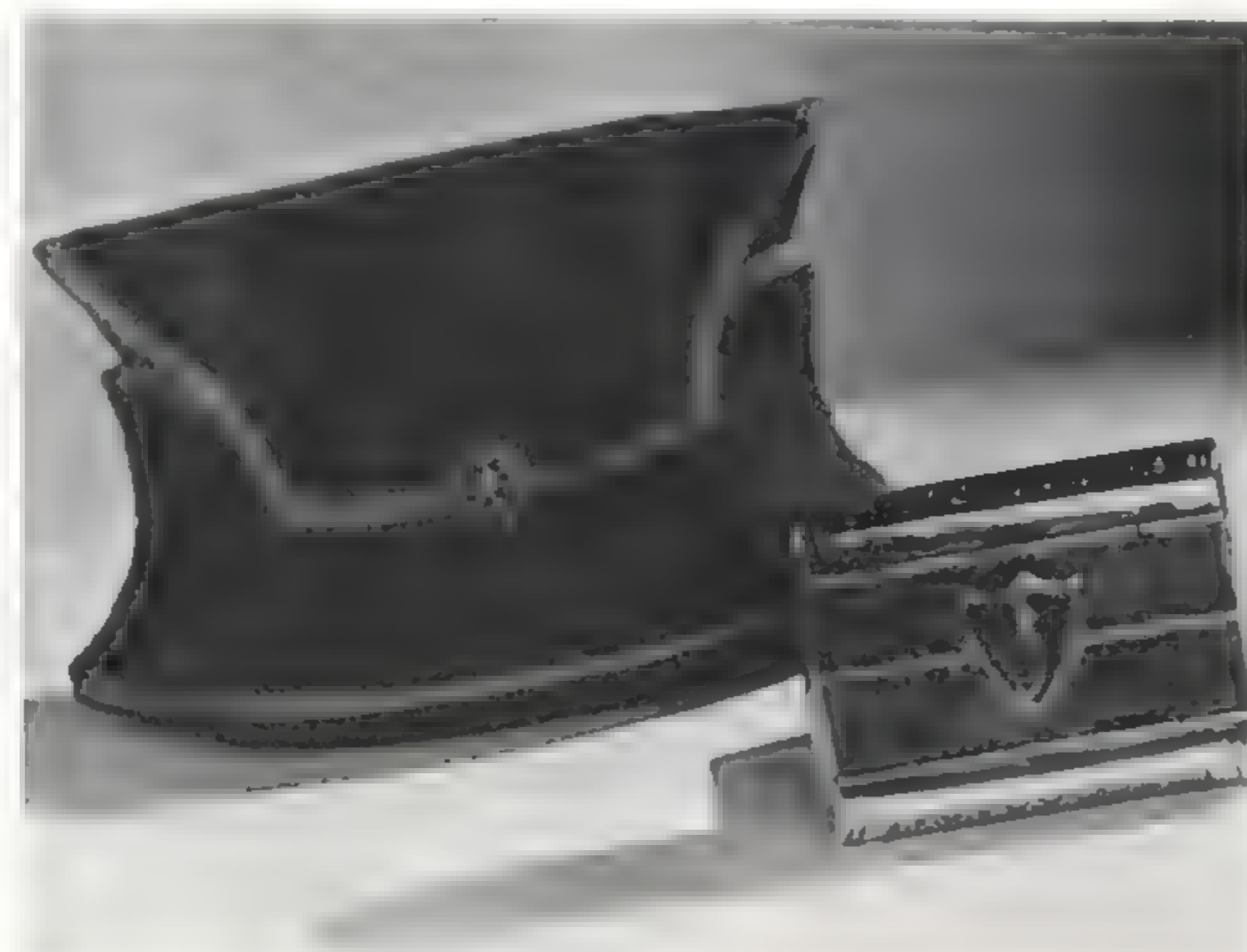
PARIS ACCESSORIES IN AMERICA NOW



SCHIAPARELLI's chameleon of gold metal and simulated pearls looks important enough to wear on dinner-dresses, or as a fastening at the throat of an evening wrap, as well as on suit-lapels



CHANEL designs a bib-necklace of filigreed gold metal, with a bracelet to match—both beautiful against the background of those new long-sleeved, high-necked dresses, by day or night



DE RAVENEL trims a bright red velvet evening bag with gold braid. SCHIAPARELLI makes a box to take the place of an evening bag: gold-leaf painted on black-lacquered wood, with a tiny lock



MARJORIE DUNTON makes a silk-tasselled black suede bag to wear like a muff—on a long, narrow cord around your neck.
• (All accessories on this page imported by Bonwit Teller)



SCHIAPARELLI drapes a swag at the side of her black suède bag, the kind you can carry with practically any of your day clothes. HERMÈS puts faggoting all around his short black suède gloves



SCHIAPARELLI would have you wear your heart, not on your sleeve, but on your lapel—safely imprisoned in a Victorian-inspired bird-cage of gold metal wire, coloured velvet, and simulated pearls



SCHIAPARELLI uses coloured velvet and simulated pearls again—this time for three little drums that she strings on a gold metal chain to make a necklace just right for background dresses



HERMÈS designed these unusual gloves: First, lavender kid, for afternoon or dinner-suits. Second, brown goatskin, for tweeds
• (All accessories on this page imported by Bonwit Teller)

CORDAY



*Eau de
Cologne*

echoing the lovely, imperative allure of Corday's seductive parfum

toujours moi

"ALWAYS ME"

AVAILABLE IN PARFUM • EAU DE COLOGNE • FACE POWDER
DUSTING POWDER • LIPSTICK • BATH OIL • SACHET • SOAP

PARIS OPENINGS

(Continued from page 59) **HALF-AND-HALF LOOK.** This may mean your coat is half fur, half fabric—perhaps a façade of leopard fur and a back of black wool, as Vionnet contrives on page 65. It may mean that the jacket of your suit appears to be all Persian lamb when you face some one, and all blue wool when you turn your back, as Schiaparelli suggests on page 74. It may mean that your evening dress is half one colour, half another, as is the Alix dress on page 81. It may mean that your dress is half one fabric, half another, as is Chanel's lace and net dress on page 70. In any and all of its meanings, it adds up to a totally new effect.

CRUSADER HATS. You saw in our September 1 issue the first moves to bind up, wrap up, cover up your head. Now this trend has developed into a crusade. Talbot turns you out looking like a knight of old in a soft, crocheted version of chain-mail swathed around your head and under your chin (page 66). Vionnet puts you into a black velvet and black jersey coat that is straight off an ardent Crusader (page 83).

THE VELASQUEZ INFLUENCE. The world of European art-lovers has been beating a path to Geneva to see the magnificent exhibition of Spanish art—some one hundred and seventy-two paintings that for three anxious years have been hidden away. And it is only logical that traces of Spanish art should appear in the current dress Collections. Balenciaga, Spanish by birth, again and again suggests the Infanta clothes that Velasquez painted. Stiff silk Duchesse satin, in cherry-red, with black velvet baroque incrustations, makes that proud dress on page 58, its skirt as wide as those painted by Velasquez.

PRE-WAR HOBBLE-SKIRTS, MUMMY SKIRTS, TURKISH SKIRTS. Piguet is the ardent revivalist of the hobble-skirt. He even shows it in perfectly wearable versions for day—short, with a deceiving impression of tightness. But, never fear, you can walk easily in them. Schiaparelli makes a cigarette-like straight skirt a necessary complement to her tube-like jackets. Very pre-War is the Lanvin dinner-skirt on page 64, and see how flattering that cornucopia or peg-top drapery is, that dwindles down to nothing at the ankles. Schiaparelli and Alix are the disciples of Turkish skirts—the hems turn under until they look like a Grand Eunuch's baggy bloomers. Paquin's mummy skirts are masterpieces of fabric engineering. The elastic velvet enables you to move despite the fact that you look bound and tied from the knees down. Patou's mermaid skirt gives almost as slinky a silhouette (page 79). Side by side with narrow skirts are mile-wide skirts.

PLASTERED BODICE AND FULL SKIRT. This is Molyneux's favourite silhouette—a new and young variation of the full-skirt idea. Your waist and bodice are held in within an inch of your life, the skirt starts from the hips and broadens with the help of gores or godets, gathers or pleats, or circular cut. Molyneux coats are replicas of his dresses. You see one on page 60.

FITTED FUR COATS. The loose fur coat that you used to wear over your suits or throw carelessly over your shoulders is being outstripped by the full-length, fitted fur coat. Many of these long, fitted coats follow the lines of the body as closely as a dress. Molyneux snugs them through the torso and flares them from the hips. Max makes fitted, belted redingotes of furs that he treats like fabrics—tucking them, quilting them, gathering them, pleating them. Patou makes a long evening coat of silver fox and fits it snugly at the waist with a corselet of grosgrain.

FURS. Leopard is one of the new pets of Paris. You'll see it even at night. Molyneux suggests you wear with your dinner-dress a cape, a muff, and a tiny hat of leopard. Mink, Persian lamb, sealskin, beaver, and nutria are beloved for those aforementioned long, fitted day coats. Schiaparelli likes civet-cat. Rochas glorifies the chinchilla rabbit. Many a humble fur will creep this year into the very best closets. And many a fur has deliberately changed its complexion: (Continued on page 154)



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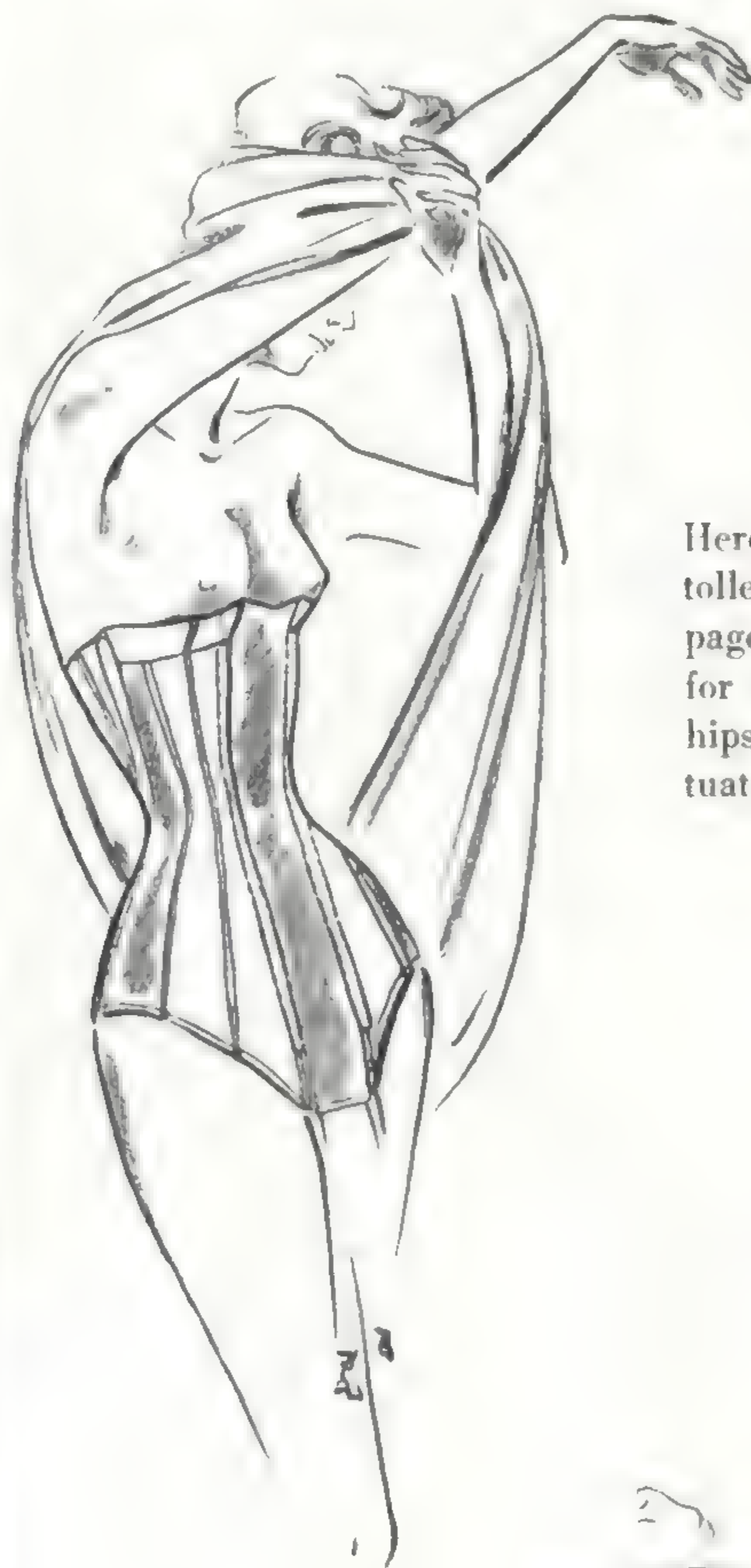
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CORSETS ARE PARIS NEWS

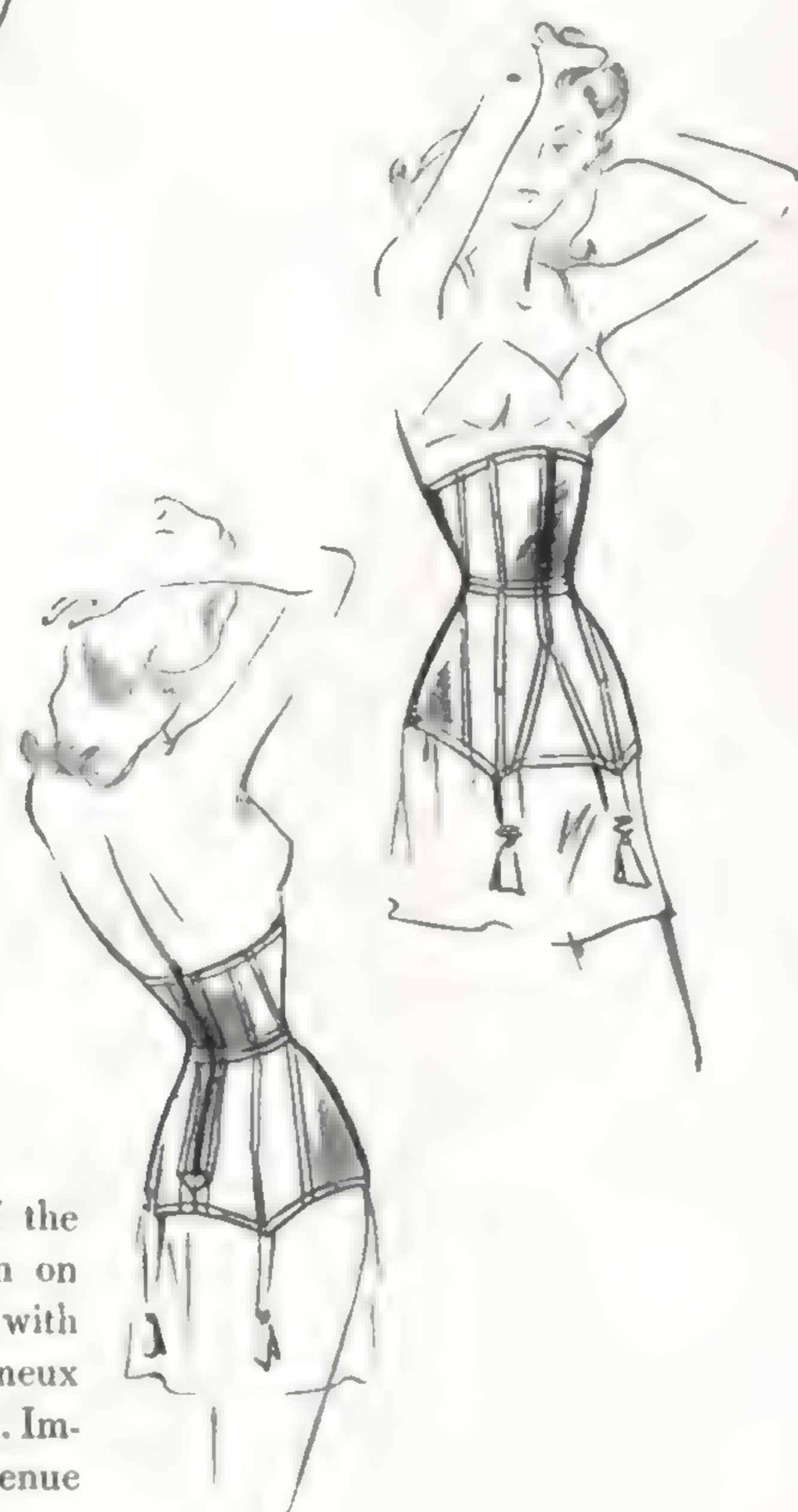
Having launched clothes that all require tiny waists, Paris designs the corsets to help acquire them

YOU'VE seen the dwindle-waist corsets—and the dwindle-waist exercises—on pages 76 to 76c. Here are other views of those corsets and other new Paris corsets, too, to help you force Nature into giving you a tiny waist. Some are extreme, some gentle. There is the Detolle corset—meant only for evening—that is short on the hips, longer in front, laced in back. Its shortness creates a need for new lingerie, and Annek is making a short chiffon pantie to wear under it, and a long taffeta petticoat to wear over it.

There are—for all day wear—gentler ways to reduce waists. Cadolle makes two, shown opposite, with light bones and lacing. Lefaucheur makes a gently boned, zipped model that Molyneux mannequins wear.



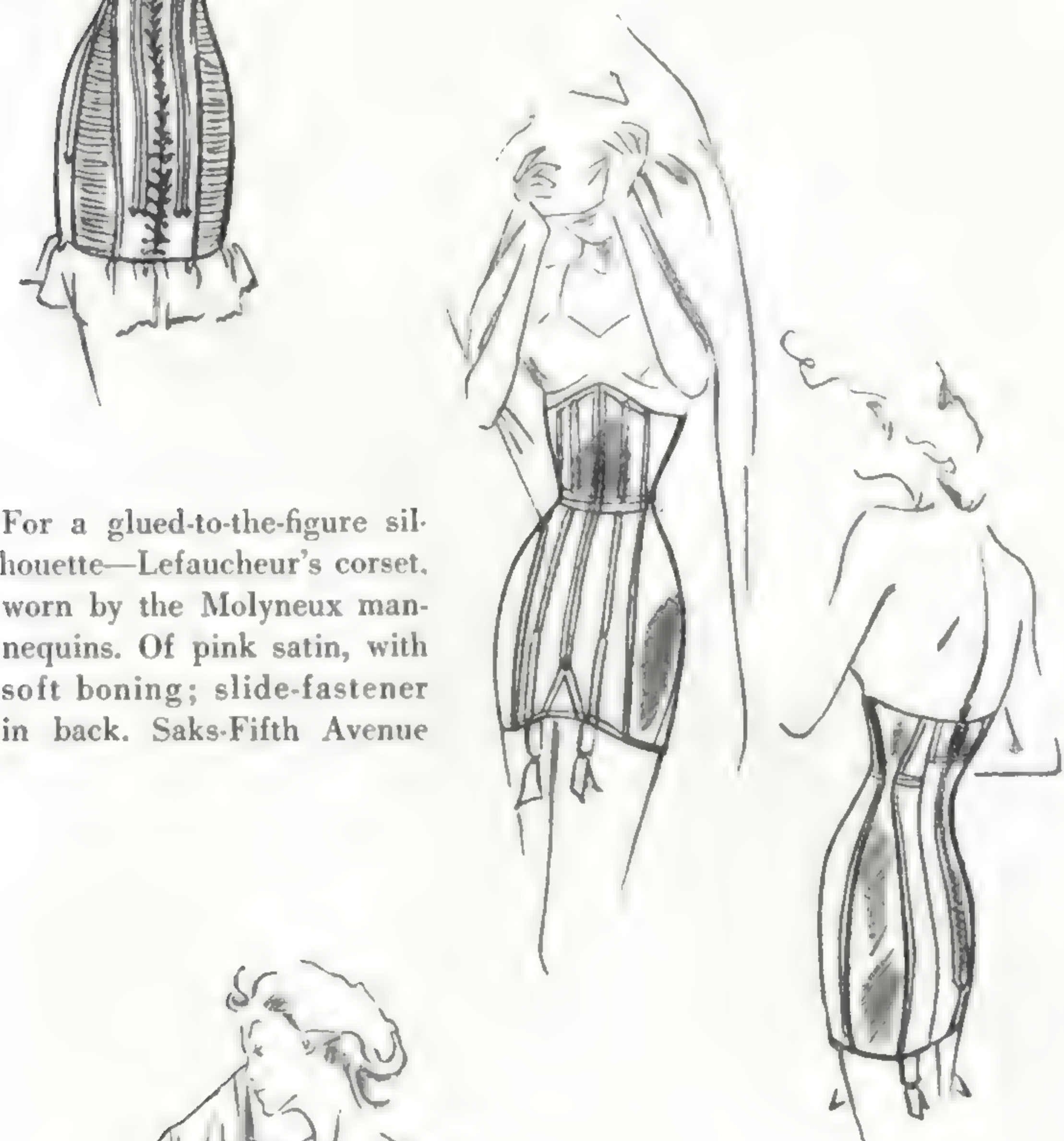
Here is the front view of Detolle's laced corset shown on page 76. Cut long in front for flatness, shorter at the hips for fullness, to accentuate the whittle-waist look



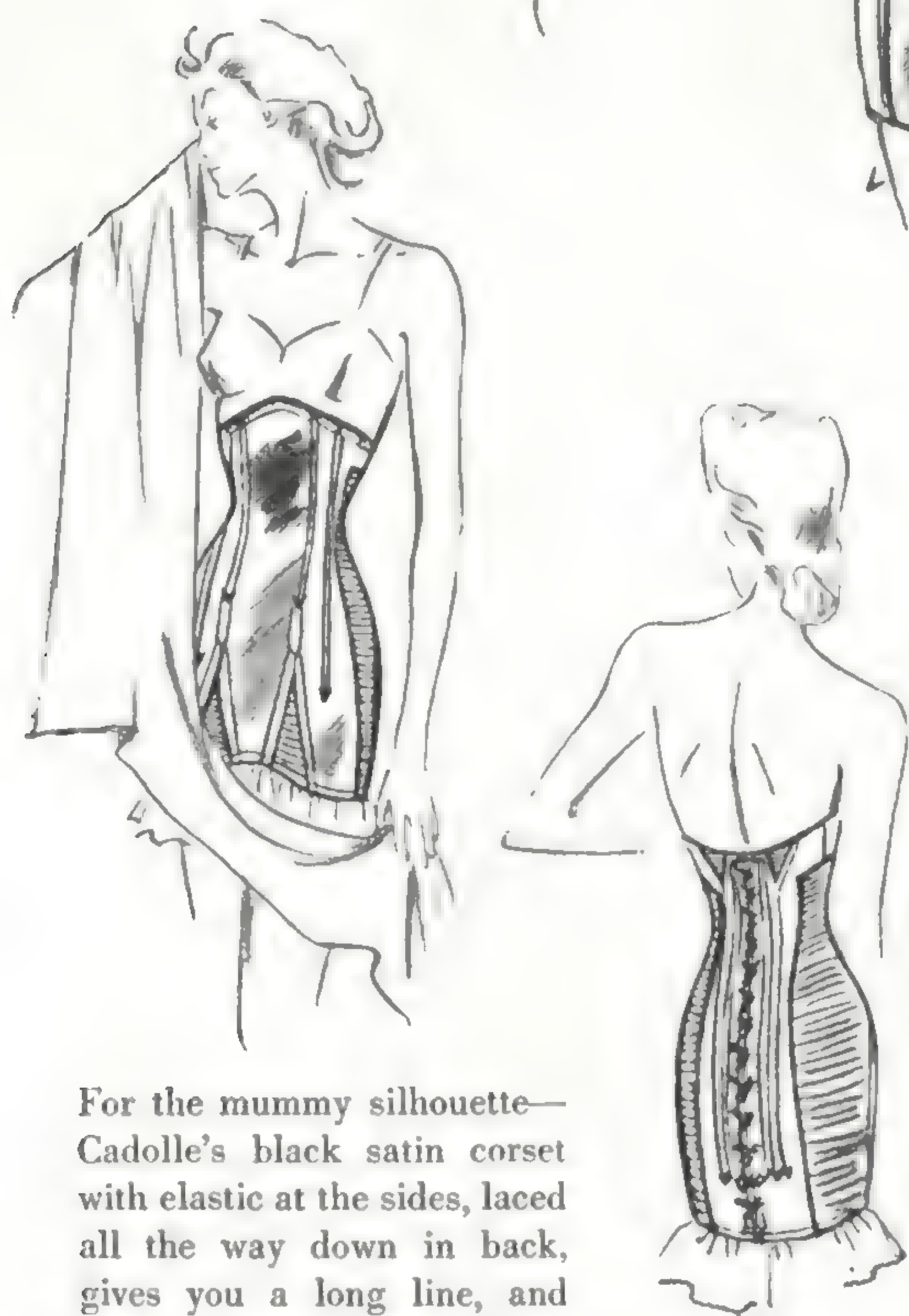
Here is another view of the Lefaucheur corset shown on page 76a, and worn with hoop-skirts by the Molyneux mannequins. Softly boned. Imported by Saks-Fifth Avenue



For the sheath silhouette—Cadolle's pink moire corset with elastic panels at the sides. Boned in front, laced in back, and beautifully cut.



For a glued-to-the-figure silhouette—Lefaucheur's corset, worn by the Molyneux mannequins. Of pink satin, with soft boning; slide-fastener in back. Saks-Fifth Avenue



For the mummy silhouette—Cadolle's black satin corset with elastic at the sides, laced all the way down in back, gives you a long line, and moulded hips. Bonwit Teller

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FASHIONS IN PAINTING

(Continued from page 89) of Ingres' painting, remarking, after a visit to his neighbouring studio: "I left him there in the full chill of creation."

Manet spoke of Cézanne as a bricklayer, who presumably painted with a trowel. And Cézanne, in his turn, saw nothing in Gauguin but the suggestion of immorality, and nothing in Van Gogh but the evidence of madness. Indeed, if we study the pageant of French art, whether under the Directory, the First Empire, the Restoration, the Second Empire, or the Republic, we will see the public bowing, *en masse*, before a pantheon of false gods (some of them the most obvious hack painters), while the true artists of the period were living in poverty and neglect.

THE VANDERBILT COLLECTION

There was an instance, during the 'Nineties in New York, which proved this point. The first lavish collector of modern French paintings in America was William H. Vanderbilt, the son of the Commodore. Beginning in the 'Eighties, his orders to the French and American dealers were to make for him, and at whatever price, the best possible collection of contemporary French pictures. The collection, which was afterwards for so many years exposed at the Metropolitan Museum, included one hundred and seventy-five works by the most fashionable and popular artists of the day: Gérôme, Troyon, Van Marcke, Diaz, Bouguereau, Ziem, Vibert, Harpignies, Meissonier, Israel, Detaille, Schreyer, Cazin, and Corot. Not one of those painters, though they commanded such extravagant prices in the 'Nineties (the Meissoniers selling for as high as \$30,000 and \$40,000), now enjoys any degree of public favour, with the sole exception of Corot. But even in Corot's case, Mr. Vanderbilt again proved himself wrong. For the Corots he bought—the silvery trees with feathery leaves, and, too often, a group of nymphs dancing beneath them—are now entirely out of fashion; whereas, Corot's earlier canvases—those amazingly beautiful figure subjects which he painted, for the most part, in Italy—are now seen to be his really significant contributions to art.

But what is so extraordinary, and so difficult to believe, is that during the period when that collection was assembled, there were being freely offered, in the Paris market, innumerable works by Daumier, Delacroix, Manet, Monet, Renoir, Degas, Seurat, and Cézanne, any of which could have been acquired at wholly negligible figures. Indeed, with a little better advice, and perhaps a quarter of the money invested, Mr. Vanderbilt's heirs might now own one of the most important collections of French paintings in the world.

But the dealers of the 'Eighties, knowing that it was "smart" to laugh at the Impressionists (just as it was smart, during the period of the World War, to laugh at the Modernists), guided Mr. Vanderbilt in the direction of the most fashionable painters of his time. This order of laughter always arises from the fact that truly great artists (and the same is true of great writers, musicians, and philosophers) are in reality supermen, figures whose æsthetic or intellectual processes are, for a long period of years, wholly be-

yond the comprehension of the average man. It was this same sort of laughter—and here we may well bow our heads—which America so long bestowed, not on the French Impressionists and Modernists alone, but (in other realms of art), on Wagner, Ibsen, Stravinsky, Freud, James Joyce, Debussy and Marcel Proust, as well.

It might clarify matters a little to explain that there are, in the arts, as in everything else, great cycles of change; cycles which, rooted in the spirit of one age, send up branches in another, and, in still later ages, burgeon, blossom, and decay much in the manner of a flowering tree. We think, to take a major example, of Romanesque architecture and Gothic, and Renaissance and Baroque architecture as separate phenomena. Actually they are—however disguised or delayed—separate manifestations of the same movement, but in different stages of flowering. The root form (Romanesque) is simple, monolithic, and unadorned; the branches—which rise, spread, and aspire—are the Gothic; the blossoming branches are the Renaissance; while the over-blown, over-ornamented form of the tree (indicating its internal decline and decay) is the Baroque.

It is possible to trace similar ancestries in any of the arts, even in minor schools, and æsthetic movements. Easy to develop them in Greek sculpture, from its roots—Cretan, or Cycladic art—on to the fourth century; in modern German music; in eighteenth-century English literature; in French art, since David; in many of the various schools and periods of the Renaissance; in landscape-painting from Poussin to Corot, and even in Flemish tapestries, Italian majolicas, Genoese velvets, and Persian miniatures.

VARYING EDDIES OF TASTE

But there are, of course, within all such cycles, innumerable little eddies of taste; recurring attitudes and reappearing objectives, just as, in dress, women wore hoop-skirts in 1750, straight skirts in 1810, hoops in 1860, and are now rounding out another cycle, with hoop-skirts in 1939. To account for these singular eddies, one would have to write a history of human thought and feeling in the eras under consideration. Some of them are a good deal more profoundly rooted than they seem. The current spread of Surrealism, for example (really a revival from Hieronymus Bosch), is, for all its pathological symbols and apparent hocus-focus, a wholly logical result of Freud's revelatory explorations of the subconscious mind, of the fabric of the dream world, and the force of our prenatal influences. But, obviously enough, many of the minor vortices in art come from nothing more than the natural love of change, changes like, let us say, the changes in women's skirts.

Most of the painters in the great cycles have derived their characteristics from earlier schools and preceding masters—Raphael, hanging by silken, but wholly visible, threads from Perugino; the cords of Pater and Lancret depending from Watteau; or the filaments (showing so clearly) in Mafra's copies of Sargent's copies of Manet's copies of Velasquez's copies of



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FASHIONS IN PAINTING

the originals by Peter Paul Rubens.

But, quite often, in the great movements, there is a reversion to considerably earlier schools, on the theory, perhaps, that most of us think of what our fathers liked as old-fashioned and ridiculous, but of what our grandfathers liked as antique and, therefore, valuable. When I was turning twenty, my generation thought of the reign of Queen Victoria, whether it concerned its manners, dress, furniture, drama, private morals, Tennyson's poetry, or pre-Raphaelite painting, as an artificial and stilted era; whereas, I have lived to see a wholly new generation taking an ever-increasing interest in Victoria's time, a revival for which Lytton Strachey, the Sitwells, and, more recently, Helen Hayes are certainly in part to blame.

There is another phenomenon in a country's aesthetic ebullitions, namely, the periods in it in which one art alone flourishes prodigiously, and apparently at the expense of all the others; a period, let us say, like the flowering of literature in New England from 1850 to 1880—Hawthorne and those who followed him; or, to cite England again: the dramatists under Elizabeth; the British portrait-painters during the last fifty years of the reign of George III. (following as best they could in the footsteps of Hogarth), or the miraculous and simultaneous appearance of Shelley, Keats, Wordsworth, Southey, Coleridge, and Byron during the first quarter of the nineteenth century.

THE SINGULAR CASE OF EL GRECO

Another curiosity is that there is often a rebirth of interest in a single figure long after his death, because, in one way or another, he anticipated the thought and feeling of a later day. Here the case of El Greco must come instantly to mind, for he certainly appears to us to-day as the most inspiring, the most sophisticated, and most "modern" of the old masters; the genius more closely allied to the emotional and aesthetic outlook of our own time, perhaps because of a strain in him which, if it is not exactly decadence, at least suggests a glorified interest in the tortured and the *maladif*.

But the wonder grows when it is remembered that the great Cretan, who has been dead for three centuries, was for two hundred and fifty years so entirely out of fashion that, forty years ago, Zuloaga (the Spanish painter, who had gathered together a considerable group of El Grecos) discontinued his collection when the dealers began asking him as much as \$1,000 for El Greco canvases—\$100,000 having frequently been paid for them during the past twenty years. This rebirth of interest could never have reached the proportions it has, if El Greco had not managed so perfectly and mysteriously to crystallize for us and bring to a focus the way in which we would like seriously to think of ourselves.

The mention of Zuloaga reminds us that, in the realm of portrait-painting, fashions also have a singular way of altering their direction; for, fifteen years ago, when Zuloaga held his exhibition of portraits in New York, seventy-five thousand people went to see his canvases. At that time, portraits by

him were ordered freely at \$15,000 each, one American enthusiast alone commissioning \$120,000 worth of pictures. Yet, in ten years' time, one has heard little of any new portraits by Zuloaga.

Almost in the same class as El Greco are the cases of Frans Hals and Vermeer of Delft, both of whom, sixty years ago, were completely out of fashion. Vermeer, indeed, wholly disappeared as a painter during the entire eighteenth century, while, in as late as the early 'Nineties, pictures of his were sold for preposterously small sums. And yet Andrew W. Mellon, not long before he died, paid over a quarter of a million dollars for a Vermeer portrait head of a girl, a canvas no larger than this printed page. It is likewise a fact that two of the greatest canvases by Frans Hals—"The Laughing Cavalier," in the Wallace Collection, and the famous "Lady Managers of the Hospital," in Holland—were sold, less than seventy years ago, for \$400 and \$440, respectively, while the late Otto H. Kahn, twenty years ago, paid \$500,000 for a group of half the size and importance of the "Lady Managers."

SUCCESS OF THE MODERNISTS

But we must return to the Modernists and consider a little the reasons for their recent extraordinary advances, both in the salesrooms and in general public favour.

It would appear that the chief reason for their triumphs is that, like all great painters, they devoted themselves to interpreting, as sincerely and truthfully as they could, the spirit of their own age; to mirroring it accurately and to passing on, for future generations, its very particular colour and feeling. For true artists are always imprisoned by their age; held in it by an unresisting, vise-like grip. In this respect, an extremely puzzling problem was met by Picasso and the other Modernists. How were they to interpret so complicated and shifting an age spirit? How could they exhibit, in simulacrum, a time so marked by wars on a dozen fronts (and in the air, as well), by revolutionary movements, sociological and psychological disturbances, vanishing faiths, disintegration of classes and popular upheavals everywhere?

It is obvious that in mirroring so violent and kaleidoscopic a pattern, a wholly new code of expression was needed. They saw that new hieroglyphs, new extensions of draftsmanship, new colour harmonies, new avenues to feeling must be discovered, charted, and thoroughly explored.

Perhaps our recent and general acceptance of the Modernist group—the present fashion of liking and acquiring their work—is due to our realization that they did, indeed, correctly and beautifully mirror the ethos of the past thirty years, mirror it in separate and differing ways, perhaps (because the day of schools has passed), but, on the whole, truthfully and inspiringly. It may indeed be said that, without the aid of a dozen painters in their group, the art museums and picture-galleries of the future would be missing any authentic pictorial record of our own time, or of the extraordinary emotions which it engendered and set in play.



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TAVERN IN PARADISE—BALI

By Luther Davis



Robert Koke, owner of the "Tavern in Paradise," with the Balinese orchestra that furnishes the dinner-music

ANY travel agent will tell you that Bali is Heaven. The wiser will go further and say that Heaven's seventh circle is Kūta Beach, on the south of the island. It is a shining strip of sand and blue water, the only part of the celestial isle free from mosquitoes, malaria, sharks, hit-and-run tourists, and pregnant pigs.

For the fact that there is now a good and very unusual hotel at Kūta and not just a lot of cocoanuts, credit a tall, athletic bachelor named Robert Koke. He stopped by three years ago while on a trip around the world, and hasn't left since. He didn't collapse, however, like a Somerset Maugham character, but accomplished a great deal; viz., built six elaborate guest-cottages and one studio, to say nothing of a water-tower and an expansive dining-room; learned to speak Malayan; further perfected his tennis, which was once the scourge of Beverly Hills; and made popular and profitable his establishment on the beach.

It wasn't easy, either. His native contractors cheated him and built the first cottages of green wood. Which would not be a heinous crime in Grand Rapids, but, in Bali, it means that termites threaten to reduce the whole plant to sawdust if not watched carefully and kept slightly drunk on a native furniture polish which is also used at weddings.

Kūta Beach Hotel is designed for a very special clientele, and Mr. Koke makes not the slightest effort to compete with the large hotel in the Balinese metropolis of Den Pasar. That hotel is run by the Dutch equivalent of Cook's and caters exclusively to people

with conservative neckties who have only three days to "do" Bali and no inclination to go native. Mr. Koke's guests, conversely, can hardly wait to grab a surfboard and dash into the warm water of the Indian Ocean. And even though they plan to stay only a few days, they have a way of remaining several months.

The menu at Kūta is an inspired mingling of the best European cooking and the more exotic local fruits and spices. It cost one of the ablest of women, Louise Garret, a lot of trouble to instruct the Balinese cooks in the mysteries of cheese soufflé; and something only a little less than black magic was required to convince them that mixtures of meat and potatoes were intended to be eaten, not sat upon.

Meals are remarkable for more than food. Mr. Koke has assured a steady supply of dinner-music by a method that should be noted by all hostesses with accomplished servants. He simply provided a lot of native instruments and left the rest to the creative spirit of the Balinese. Before anybody could say, "Do you know 'Ah, Sweet Mystery of Life'?" the dining-room was reverberating with the fascinating rhythms of Balinese music.

There is but one small imperfection in this paradise: there is no electricity except in the kitchen, and the pressure-lamps baffle the Balinese, who understand much, but are a little weak on the technical end of things. A power-plant is due within the next year, but meanwhile Mr. Koke just shrugs and indulges in a rare attack of tropical indolence. "There is the moon," he says, sipping fresh coconut milk.



The palm-shadowed, thatched-roofed dining-house and guest-cottages at Kūta Beach Hotel in southern Bali

MISS HERRICK'S DISAPPEARING ACT

(Continued from page 102) **DIET:** The first week, Miss Herrick was put on an elimination diet, a diet with high caloric values, but cleansing properties. The general weight losses on this diet vary from three to ten pounds. For instance, Miss Herrick lost only five pounds, which discouraged her a bit—but her measurements went down considerably, which cheered her up a bit. We list the diet below,

- 8:00 Wake up and drink three glasses of water
- 9:00 Breakfast. Two whole oranges; eat the thin white skin, too. Black coffee
- 11:00 Eat two whole, scrubbed carrots with skin
- 1:00 One cup of either "Savita" or "Ve-gex" bouillon, or one bowl of clear vegetable soup (no meat stock). One whole tomato. One whole pear
- 3:30 One whole tomato. Two whole oranges
- 6:00 One whole grapefruit on one-half head of lettuce, with mineral oil dressing, made with lemon-juice and dry mustard. Six stalks of celery; eat the leaves. One cup of vegetable bouillon or clear vegetable soup
- Bedtime: One whole orange

The next week, Miss Herrick began her real diet, which included meat and potatoes, a starch-and-meat mélange, which melted off six pounds in no time. This diet, of course, is not for every one—and obviously there is much more to the diet than those two items. We do not publish the full diet here, since it depends upon the individual and should not be adopted without supervision. In the case of Miss Herrick, physical tests were taken every week to check her reaction to food and weight-loss. Every week, a doctor listened to her ticker and tapped her ribs. Her whole weight-reduction act was carefully supervised. And so it should be in the case of any one and every one. Even Miss Delafield, the director of the Success School, has her troubles with her charges right under her nose. The average woman still works on the theory that if one pink pill will make you well, two pink pills will make you twice as well. Miss Delafield's struggle is to force her charges to eat everything on their diet and not to assume that, if they eat only half of their allotment, they will lose more quickly.

EXERCISE: Miss Herrick's exercises concentrated chiefly on waist, hips, and thighs. Hip-bumps are the great wonder-workers. Flat on your back, knees raised, you slam your legs from

side to side so that your whole hip, thigh, and leg spank down on the floor with good, resounding thwacks. Be sure to keep your shoulders flat on the floor while you do this.

Thigh-thumps are easy, and wonderfully good for getting at that tough spot—the inside of the knee and thigh. You again lie flat on your back with your knees raised (but your feet flat on the floor) and simply spank your legs together as hard as you can.

For *derrières* and the back of the thighs, there's a fun exercise that makes you feel like a Cossack dancer. Sit on the floor, with your knees raised, and support yourself with your hands. Then fling out your legs alternately and crash down on the entire length of your extremities. You'll find that any exercise is far, far easier if you do it to music, even if (like Miss Herrick) you go through the rest of your life with "Jeepers Creepers" and hip-bumps irrevocably bound together.

Of course, there are many other exercises, all serving special purposes, for which we shall be glad to send you directions if you'll tell us your particular problems.

SUPPLEMENTARY TREATMENTS: During these forty-two days of diet and exercise, there were lighter, brighter moments. Miss Herrick's hair, skin, hands, and feet also came in for attention. Monsieur George of Paris, who styles the coiffures at the Hudnut Salon, put his head on one side and made a few radical changes. He was definite about lifting Miss Herrick's hair up on the sides to make her neck look longer. He was firm about modifying the "frame" of hair that concealed the contours of Miss Herrick's face. He kept a glossy simplicity of line, but discouraged a heavy look. He flatly refused to cut off any of the length, giving positive guarantees that long back hair would be back in the autumn.

Because Miss Herrick was young (a mere nineteen) and full of youth and ebullience, Miss Delafield encouraged her to go about as usual. So five days a week, for forty-two days, Miss Herrick reported at the Success School. But six nights a week (or was it seven, Miss Herrick?), she might be seen at the Stork Club, Fefe's Monte Carlo, or El Morocco, munching on celery stalks or some of the specialty biscuits that were part of her diet.

But for those of you who love food, for whom *Crêpes Suzette* have a special significance, take heart. One can eat goodies if one will pay the piper; i.e., subtract the *Crêpes Suzette* from your next day's caloric intake. In that way, a diet need not be a grim ritual to be suffered with a brave little smile and accent-grave eyebrows.

ACKNOWLEDGEMENT

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MARCEL ROCHAS' Louis XIV. accessories: a bag carved with the monarch's sun-emblem. A powder-box of wood carved in the shell pattern of the period. Gold and silver feathers, for hat or chignon



MAGGY ROUFF's whimsies: a jack-in-the-box hung on a tiny black velvet ribbon. A bracelet with little dice in gilt holders—take them out and play with them. A heart-shaped memorandum-pad of gold metal, with pink leaves that have numbers written on them to mark the dances—wear this at the waist of your ball dress. SCHIAPARELLI's heart in a gold metal cage. (See page 139 also)

BRING ME A FOOD IDEA

By Charlotte Adams Hawes

"WHAT shall I bring you? Gloves or perfume? Or would you like a native basket, or a piece of jade? Or perhaps a gallon of rum? Or what?" I have an answer to that which may interest you, whether you are the questioner or the questioned. Not many people think of it, except perhaps the travellers for themselves, but, to many recipients, it would be the rarest and best of gifts. I say, "Bring me, please, a recipe."

The answers to this plea come back in a variety of forms. If my travelling friend is a woman who can cook, I get just exactly what I asked for: a recipe, complete and accurate. If it's a man who loves food, but can't cook, I get a wonderful idea, but it's up to me to figure out how to achieve the result! When I go travelling myself, I make a list of those friends who will truly love a collection of recipes as a present, and I collect with them in mind, as well as myself.

For a good many years, I've been collecting thus, and I think you'll enjoy some of these foods from foreign parts when you return from your travel. Or perhaps you'll get a travelled feeling if you can't leave the home fires this year, but just stay *chez vous* and try a few foreign dishes.

All of the suggestions in this article are dishes-to-plan-a-meal-around. Everything else you serve in the same meal should be, of course, delicious, but light and definitely subordinate in interest and heartiness to whichever *pièce de résistance* you have chosen.

We'll start from a good cosmopolitan situation: the Island of Malta in the Mediterranean Sea. Of course, it's British-owned, but its population is French, Italian, and Spanish in origin, and a large proportion speaks English. The Maltese dish given here is a beautiful focal point for a meal, summer or winter. If turkey is out of season when you feel inspired to try it, use chicken. The whole thing is delicious, delicate, and utterly satisfying. (It will serve four.)

PILAU OF TURKEY

2 cupfuls of cooked turkey
Rich cream sauce
4 slices of crisp bacon
½ cupful of rice
½ teaspoonful of saffron
Cooked currants

Boil rice with saffron. Drain and dry. Press into a ring-mould, and unmould onto a platter. In the centre of the rice ring, place the creamed turkey, on top of which is sprinkled the bacon, broken into small pieces. On top of that pour the cooked currants.

COOKED CURRANTS: Simmer a half-cupful of dried currants and a quarter-cupful of sugar in water to cover, until the liquid has evaporated to the point where there is a small amount of fairly thick sauce.

If you have never served rice with saffron, do it soon. It is, for one thing, so much handsomer than ordinary rice. It is also a distinct contribution to the joys of the palate. I will never forget trying to buy saffron from an Italian woman who couldn't speak a word of English. "Saffron?" I kept saying, pleadingly, but none too hopefully. Suddenly the big brown eyes sparkled, and the puzzled little brown face lit up. "Aaah! Saffron!" There is no way to write it the way it sounds, but it sounds the way people ought to feel about saffron rice!

SAUERBRATEN

The second suggestion is, of course, German. It is hearty and of grand aroma and taste. I have found many varied and not-so-good recipes for cooking it in this country. This one is really German and is Tops. As with many of these foreign foods, its accompaniments are *sine qua non*. (Continued on page 151)



1940

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For sports: tortoise-shell glasses with extra-wide stems. (The red, blue, and grey wool suit and Descat felt hat are from the Salon Moderne, Saks-Fifth Ave.)



For every day: horn-rimmed spectacles, with a minimum chance of breaking. (The green wool-and-velvet dress and the mink hat are from Jay-Thorpe)



For evening: a lorgnette that folds into a feather-shaped rhinestone clip. (The grey fichu-dress of silk-and-rayon crepe is from Henri Bendel)



For occasional use: tortoise-shell glasses that fold neatly into their little case. (The grey-and-black striped wool dress is from Bonwit Teller)

BRING ME A FOOD IDEA

(Continued from page 149) The following ingredients are necessary in the making of *Sauerbraten*.

- 4-pound piece of lean beef
- 1 cupful of water
- 1 cupful of vinegar
- ½ teaspoonful of allspice
- Bay-leaf
- ½ teaspoonful of thyme
- 2 tablespoonfuls of sugar
- ½ tablespoonful of salt
- 1 good-sized onion, sliced

Wash meat. Boil other ingredients together five minutes. Pour immediately over meat. Stand in refrigerator two or three days, turning meat occasionally. Remove meat from liquid and sear it in Dutch oven. Add liquid and cook slowly till meat is tender (about three hours). During cooking, add water and vinegar in equal quantities, if necessary. When the meat is done, make gravy from remaining liquid, adding vinegar for emphatically sour flavour, if desired.

With *Sauerbraten* should be served potato pancakes two or three inches in diameter, fried in butter to a golden brown. The other important accompaniment is red cabbage.

RED CABBAGE: Chop a medium-sized red cabbage fine and soak in cold salted water. Drain. Add two tablespoonfuls of butter, a half-teaspoonful of salt, one tablespoonful of finely chopped onion, a bit of red pepper, and a half-teaspoonful of black caraway seeds. Cook in covered pot until tender. Add two tablespoonfuls of vinegar and a half-tablespoonful of sugar, and cook five minutes longer. This will serve six.

Beer is perfect to drink with this.

ZUCCHINI WITH CHEESE AND EGGS

Next I give you a dish from Italy, original source of good cooking and true interest in food. Of course, since Catherine de Medici brought it into France, the French have been largely responsible for the development of the art. However, it is my opinion that, though much of the good cooking in the United States is French in origin, we are, as a people, regrettably ignorant of really fine Italian food. For my *zucchini* you will need:

- 3 or 4 small zucchini (*Italian squash*)
- 4 tablespoonfuls of cream
- 1 egg
- 4 tablespoonfuls of butter
- ¾ cupful of grated cheese
- Salt and pepper

Peel *zucchini* and cut into quarter-inch slices. Put into saucepan with very little water and cook slowly, stirring frequently, until water has cooked away. Place in a casserole, mixed with the butter, cream, egg (slightly beaten), half of the cheese, and the salt and pepper. Put remaining cheese on top, dot with butter, and cook in hot oven until top is slightly brown.

This is an excellent entrée, to be followed by a meat course. It will serve four.

HUNGARIAN GOULASH

The fourth dish is from Hungary. All Hungarian dishes are delicious, particularly to those of us who like sour cream and paprika—the two most characteristic ingredients. They offer great inspiration to experiment, and the Hungarians seem to have had always a particular flair for their use. For this dish, you need:

- ½ pound of lean pork, cut in cubes
- ½ pound of lean beef, cut in cubes
- 1 pound of sauerkraut
- 1 large onion
- 1 cupful of sour cream
- 3 tablespoonfuls of butter
- 1 teaspoonful of paprika
- Salt and pepper

Chop onion and brown in butter. Add paprika. Add a little water, put in meat, and simmer until meat is tender, putting in more water as needed. (Continued on page 152)



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BRING ME A FOOD IDEA

(Continued from page 151) Add sauerkraut, which has been boiled for half an hour. Mix well, add sour cream and dumplings.

LITTLE DUMPLINGS: Mix two cupfuls of flour, one teaspoonful of baking-powder, and about one-half cupful of water. Add a little salt. The resulting dough should be quite stiff. Drop balls of the dough (about one teaspoonful) into boiling, salted water, and cook until they are done through. This will serve four.

HAWAIIAN CURRY

Though there are dozens of recipes I should like to write about, the last dish I shall give here is a Hawaiian curry. I wish to admit at once that I have eaten curry in many places, made in many ways, and from all these experiences and much experimentation I have devised the recipe below. It is simple to make and truly delicious. It is Hawaiian curry not straight from Hawaii, but deviously, across many stoves and through some changes, ready for your American table.

Boiled fowl
1 clove of garlic, chopped
1½ tablespoonfuls of butter
1 tablespoonful of curry-powder
2 tablespoonfuls of flour
Stock from fowl
1 gingerroot, chopped
1 large onion, chopped
½ teaspoonful of brown sugar

Melt butter, add chopped onion, garlic, and ginger, and fry until brown. Add curry-powder and sugar. Mix well and add flour. Stir, and gradually add chicken stock. Add chicken, cut in fairly large pieces.

If fresh gingerroot is unobtainable, use dried, and remove pieces before adding the chicken. If a hotter curry is desired, add



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BRING ME A FOOD IDEA

more curry-powder to taste. (One teaspoonful more would be the maximum for most people.)

Serve dry rice first. There is a great variety of opinion about how to make rice really dry. I like to drain it when it's done, run cold water over it to remove stickiness, and heat it up again in the oven. Properly dried rice reminds me of dozens of little dancers in a ballet—each very separate and individual, for all their identical routine and costume! The curry should be served second, so that it may be put on top of the rice. Next come the condiments, the most exciting part of curry. Serve, in separate dishes, at least four or five of those given below, so every one may help himself to as many or as few as he wishes.

Bombay duck (*dried fish*)
Chopped green pepper
Chopped yolk of egg
Chopped white of egg
Chopped crisp bacon
Chopped peanuts or walnuts
Grated fresh cocoanut
Poppadums
Chutney (*This is not misprinted. Curry must not be served without it—the very best you can buy, too.*)

As I have said before, most of the best food we eat in the United States is French in origin. To my mind, we should also adopt as American dishes those of foreign countries other than France. After all, we are a melting-pot, food-wise, as well as population-wise. In following the principle of trying the new and strange, one absorbs such of the things as are appropriate and useful to one's background and way of living, and discards much that is not. But the trying in itself is a fascinating experience, good for the soul as well as the palate. So if you travel far away, would you please bring me a Food Idea for a present?



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PARIS OPENINGS

(Continued from page 141) ermine dyed black, mole dyed pink or green. Tails, too, appear everywhere: ermine tails make a Schiaparelli evening coat and muff; mink tails make her bibs and muffs. For evening, black and white fox alternate in rows to make a cape. And silver fox emerges in capes, in swagger coats, in boleros.

PLAIDS AND STRIPES. All you who love plaids and stripes will have a heyday this autumn. Plaids cross the path of every house in Paris. Look at those wonderful travel coats with shawl collars made by Alix (on page 66); they're subdued in hue, but they still are definite members of the plaid family. Incidentally, that shawl look for your travel coat is the new thing to watch. Paquin uses six-inch square plaids in two tones for top-coats and suits, the more unusual the two tones, the better. Nice example: tan and cyclamen. Lelong makes his own plaids with a pair of scissors, countless small pieces of cloth, and the patience of Job. Balenciaga and Rochas and Schiaparelli use plaid taffeta for evening. Stripes appear in new alliances: stiff satin and velvet; satin and moire; satin and lamé—making magnificent fabrics for impressive dresses.

THE VELVET TOUCH. Velvets are first rank for evening and first rank for day. There is every type of silk velvet for evening, from crystal velvet to stiff Lyons velvet, with a new elastic velvet made by Coudurier especially for Paquin's mummy dresses. There is much black cotton velvet for day—Vionnet uses it for a coat; Molyneux for a dress; Balenciaga for a suit (page 62). And one of the most attractive afternoon suits in Paris is Chanel's Watteau suit of silk velvet, with pearl buttons (page 63).

OTHER FABRICS. You want to rub your cheek against all the duvetines in Paris, they look so soft and soothing. And duve-

WHEN TWO WOMEN MEET



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of REPUBLIC'S GENE
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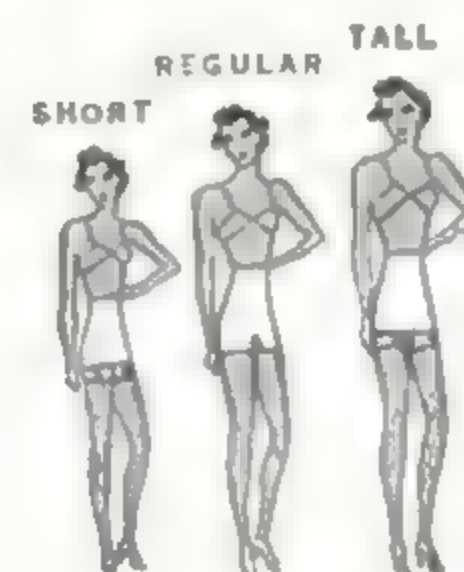
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PARIS OPENINGS

tine, somehow, takes its colour with such subtlety, particularly those sombre, stormy off-shades of blues and greys and greens. Jerseys are at every house: classic wool jerseys, sheer chiffon wool jerseys, gauze-like silk jerseys.

NONSENSE TO TAKE SERIOUSLY. Chanel's plucked and glycerinized ostrich coiffures for evening, dripping with paillettes. Chanel's pink and grey and white baroque pearl necklaces. Many of her necklaces have a rich Persian look to them. And many of them are sewn onto the dress.

Schiaparelli's frilled tulle hat strings that tie under the chin. Her muffs attached to belts for both day and evening. Balenciaga's evening coiffures like those of the Infantas in Velasquez's pictures. His snoods made of velvet flowers. His hand-bags—one like a tambourin, one like a giant velvet flower.

Schiaparelli's fur ankle boots to match your hat, your coat, or your fur gloves. Her puff of opossum, like a powder-puff, on a grey suède pump. Every one's evening booties or slippers made to match a dress: brocade, velvet, striped satin, or whatever the dress is made of.

Creed's purple satin gloves with a black suit. Pastel gloves or bright red ones of suède or kid worn for day or evening. Talbot's cotton gloves—in French-blue. Creed's postman's bag.

Piguet's paillette-embroidered fur evening capes. Francvramant's white rabbit boleros embroidered and bejewelled. Molyneux's tiny hats with snoods in which you don't tuck your hair. Muffs. Muffs. Muffs. Piguet's fan made of feathers hung with bells and velvet bow-knots. Balenciaga's Spanish fans of lace. Maggy Rouff's hand-bag like a green gazing-ball. Her new clips of paste diamonds. Schiaparelli's gambling-game clips and buttons. Gold chain necklaces worn on your hat or on your forehead, such as the Talbot on page 84.



Pert, little—gay, little gaiter-boot step-in...to wear with your new bustle skirt. Mounts high on your instep in the old-fashioned mood. Prim buttons just for show. The POLKA: Velvety black suede with calf. Walk-Overs \$6.50 up. Slightly higher West. Geo. E. Keith Company, Brockton, Mass.



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SOCIETY

BIRTHS

NEW YORK

Boyer—On July 31, in Chestnut Hill, Pennsylvania, to Mr. and Mrs. Philip Boyer, junior (Alice Mildred Carter), of Gwynedd Valley, Pennsylvania, a daughter.

Cavanagh—On August 12, to Mr. and Mrs. Lawrence Dunbar Cavanagh (Alieia G. Ludlow), of South Norwalk, Connecticut, a son.

Chase—On July 31, in New London, Connecticut, to Mr. and Mrs. John Waddell Chase (Rosemary Morrisson), a son, James Morrisson Chase.

Dater—On August 12, to Mr. and Mrs. Walton F. Dater (Isabel de F. Pitt), of Stamford, Connecticut, a daughter.

Jordan—On August 15, to Mr. and Mrs. Thomas L. Jordan (Cornelia Howard Ingersoll) of New Orleans and "Great Hill Farm," Bedford Village, New York, a daughter.

Lonsdale—On August 17, to Mr. and Mrs. John W. Lonsdale (Elsie Jane Peterson), a daughter.

McGinley—On August 6, to Mr. and Mrs. John R. McGinley, second (Claudia L. Matthews), of New Canaan, Connecticut, a son, Thomas Atterbury McGinley, second.

Sanger—On June 16, to Mr. and Mrs. Kent Sanger (Adèle Rolston Wilson), of Cedarhurst, Long Island, a daughter, Joan Rolston Sanger.

Schreiber—On July 27, to Mr. and Mrs. Suydam Van Zandt Schreiber (Madeleine Bennett), a son.

Shepard—On June 15, in Stamford, Connecticut, to Mr. and Mrs. W. Hardie Shepard (Elizabeth C. Marshall), of New Canaan, Connecticut, a daughter.

Smith—On August 12, to Mr. and Mrs. H. Alexander Smith, junior (Mary Howard Bruce), of New York and Princeton, New Jersey, a daughter.

Symonds—On August 11, to Mr. and Mrs. George W. D. Symonds (Margaret Preston), a son, Robert Hale Symonds.

Stevens—On August 18, to Mr. and Mrs. Robert Livingston Stevens (Grace Vanderbilt), of New York and Bernardsville, New Jersey, a daughter.

Taube—On August 2, to Mr. and Mrs. Arvid Eaton Taube (Alice S. Nicoll), of New York and Bedford, New York, a son, Arvid Eaton Taube, junior.

BIRTHS

BOSTON

Redways—On August 1, to Mr. and Mrs. Albert J. Redways (Edith Wright Parker), of Longmeadow, Massachusetts, twin sons.

BRIDGEPORT

Bullard—On August 1, to Mr. and Mrs. Robinson D. Bullard (Elizabeth Spotswood Ralph), a daughter, Leslie Harrison Bullard.

DULUTH

Atkins—On May 25, to Mr. and Mrs. Samuel Francis Atkins (Barbara Hornby), a son, Henry Hornby Atkins.

Nelmeyer—On May 25, to Mr. and Mrs. R. H. Nelmeyer (Patricia Shea), a son, Harry Talbot Nelmeyer.

Slade—On May 22, to Mr. and Mrs. George Norman Slade (Elizabeth Carr), of White Bear, Minnesota, a son, Norman Timothy Slade.

Walker—On May 23, to Mr. and Mrs. Harry Carl Walker (Margaret Ann Atkins), a son, William Ray Walker.

ELIZABETH

Harris—On July 16, to Mr. and Mrs. James Home Harris, junior (Ann Louise Whitlock), a son, James Home Harris, third.

Urner—On August 2, to Mr. and Mrs. Stephen K. Urner (Nancy Kellogg), a son, James Anderson Urner.

HINSDALE, ILLINOIS

Moore—On August 7, in Chicago, Illinois, to Mr. and Mrs. Edwin Ruthven Moore, junior (Mary Wilson Clokey), a son, Michael Clokey Moore.

HOUSTON

Kempner—On July 25, to Mr. and Mrs. Herbert Kempner, junior (Mary Carroll), a son, James Carroll Kempner.

Ritch—On July 16, to Mr. and Mrs. Horace S. Ritch (Nancy Smith), a son, Andrew John Ritch.

LOS ANGELES

Toll—On July 25, to Mr. and Mrs. Maynard Toll (Ethel Coleman), a daughter, Janet Toll.

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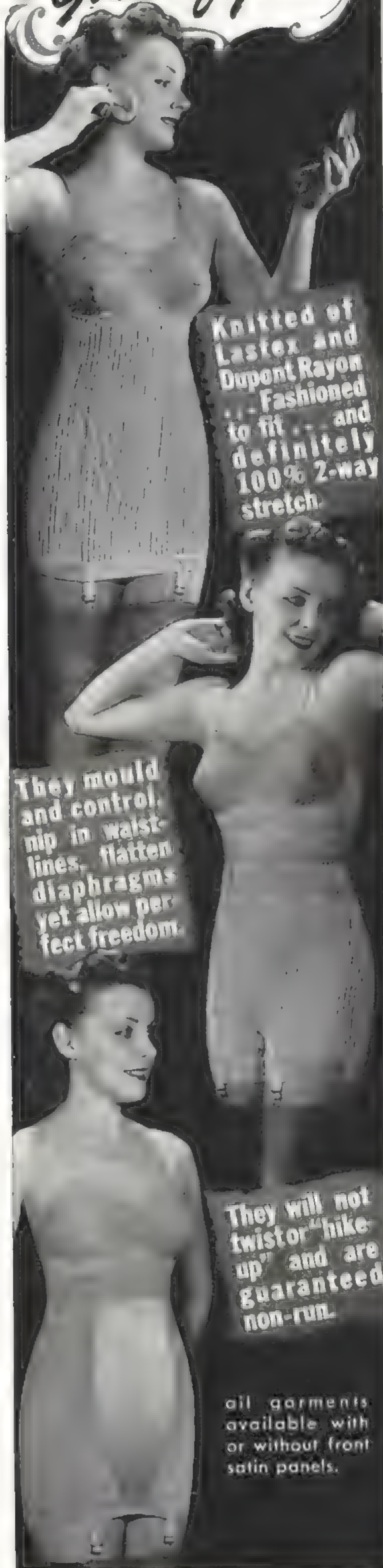
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BIRTHS

PHILADELPHIA

Ambrose—On July 28, to Major Robert Dennis Ambrose, 6th Rajputana Rifles, British Army, and Mrs. Ambrose (Miriam Sellina Tilden), of Ahmednuggur, British India, a son, Robert Dennis Ambrose, junior.

Hill—On June 12, in Hempstead, Long Island, to Mr. and Mrs. Howard Livingston Hill (Elizabeth T. Stringer), of Garden City, Long Island, a son, Kennedy Thoen Hill.

PITTSBURGH

Easton—On August 2, to Mr. and Mrs. John Scott Easton (Muriel Thompson), a daughter, Barbara Jerome Easton.

POUGHKEEPSIE

Bedell—On July 4, to Dr. Walter R. Bedell and Mrs. Bedell (Dorothy Manley), a daughter.

SAN ANTONIO

Parker—On June 30, to Mr. and Mrs. Maxwell Parker (Page Venable), a daughter, Candace May Parker.

Wyatt—On July 22, to Mr. and Mrs. William I. Wyatt (Eloise Richey), a son, William Irving Wyatt.

ENGAGEMENTS

NEW YORK

Butler-Vietor—Miss Anna Glen Butler, daughter of Mr. and Mrs. Arthur W. Butler, of New York and Mount Kisco, New York, to Mr. Alexander Orr Vietor, son of the late Carl L. Vietor and Mrs. Vietor, of New York and Edgartown, Massachusetts.

Cutler-Amussen—Miss Anne Nelson Cutler, daughter of Mr. and Mrs. Earle N. Cutler, of "Plow Penny Hill," Morristown, New Jersey, to Mr. Theodore S. Amussen, son of the late Theodore S. Amussen and Mrs. Amussen.

Halbach-Kemmerer—Miss Mary Elizabeth Halbach, daughter of Mr. and Mrs. Ernest Kay Halbach, of Short Hills, New Jersey, and Nantucket, Massachusetts, to Mr. John L. Kemmerer, junior, of Short Hills and Seabright, New Jersey, son of Mr. and Mrs. John L. Kemmerer.

ENGAGEMENTS

NEW YORK

Hine-Warlow-Harry—Miss Mary Ide Hine, daughter of Mrs. Hugh Sterling Robertson, of New York, to Captain Richard Christopher Warlow-Harry, of the Royal Horse Artillery, British Army, son of Mr. L. Warlow-Harry, of Beaconsfield, Buckinghamshire, England.

Spence-Read—Miss Kathleen Cushman Spence, daughter of Mr. and Mrs. William T. Spence, of White Plains and Towners, New York, to Mr. William A. Read, junior, son of Mr. and Mrs. William A. Read, of New York and Purchase, New York.

CLEVELAND

Ireland-Humphrey—Miss Louise Ireland, daughter of Mr. and Mrs. R. Livingston Ireland, to Mr. Gilbert W. Humphrey, son of Mr. and Mrs. George M. Humphrey.

Keller-Cobb—Miss Doris Keller, daughter of Mr. Samuel Keller, to Mr. Richard H. Cobb, junior, son of Mr. and Mrs. Richard H. Cobb.

Wilson-Glendenning—Miss Ann Arnot Wilson, daughter of Mr. and Mrs. Ralph B. Wilson, to Mr. William T. Glendenning, son of Dr. William Bell Glendenning and Mrs. Glendenning.

FALL RIVER

Davol-Woodard—Miss Elizabeth Davol, daughter of Mr. and Mrs. Charles D. Davol, of Fall River, Massachusetts, to Dr. Abram Woodard, of Indianapolis, Indiana.

HARTFORD

Flagg-von Auw—Miss Eleanor Flagg, daughter of Mr. and Mrs. Charles Noel Flagg, of Meriden, Connecticut, to Mr. Alvin von Auw, of New York, son of Mr. and Mrs. Ivan von Auw, of Wellesley, Massachusetts.

PHILADELPHIA

Booth-Brush—Miss Mary Bourne Booth, daughter of Mr. and Mrs. Henry Driver Booth, of St. Davids, Pennsylvania, to Mr. Graham Brush, junior, son of Mr. and Mrs. Graham Brush, of New York and Venice, France.

(Continued on page 160)

NEW SHOE BEAUTY

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ALL through warm-weather months, the serve-yourself motif has been running like a theme song in every variety of entertaining. Whether you ask half the countryside for buffet supper or entertain your husband for dinner when the maid goes out, any new stunt for self-service is a welcome addition to your repertoire.

One such item that sheds a helpful light on the occasion when you are doing a little-woman-in-the-kitchen act is something known as a Servet. This is a dish, but it is a very special dish made of stainless steel, and you cook in it and serve from it. Also, it is equipped with its own nice-looking wooden tray, which is a help on the table.

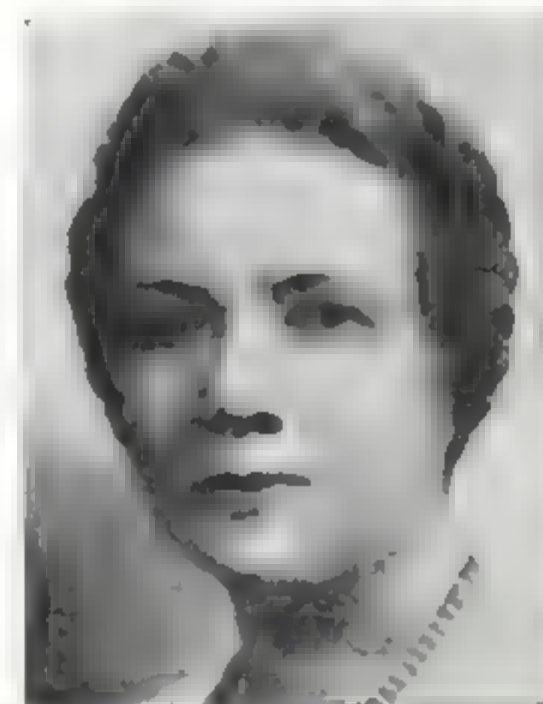
There are, however, different varieties of Servets—casserole, baking-dish, meat dish, and breakfast dish, the last taking care of such diversified items as eggs and pies. There are all sorts of advantages in having such dishes made of stainless steel. They are good-looking, they require less heat for cooking, but they retain heat, so that food in them stays hot longer. They are easy to clean, which pleases the cook, and they will last a lifetime.

If you are of the can't-cook-an-egg school—that is an impression of you in the sketch above, serving a delicious casserole dish that has been prepared in advance by the cook and left in a Servet. You have popped it into the oven, popped it onto its wooden tray and onto the table, without the bother of getting it from one dish to the other, and popped yourself down to enjoy it, as though you had concocted the whole meal yourself. Servets are made by Steelsmiths, Inc. and sold at Altman's in New York.

If you are having a large, informal party and don't happen to own a coffee urn, passing dozens of after-dinner coffee-cups is something of a service problem, especially as guests at this type of party never seem to arrive at the coffee-drinking stage at the same moment. One of those electric Silex coffee-machines, the kind with two pots on a little stove effect, solves this problem neatly. This is primarily intended for buffet service and has a simple, functional look that makes it especially suitable among the wooden

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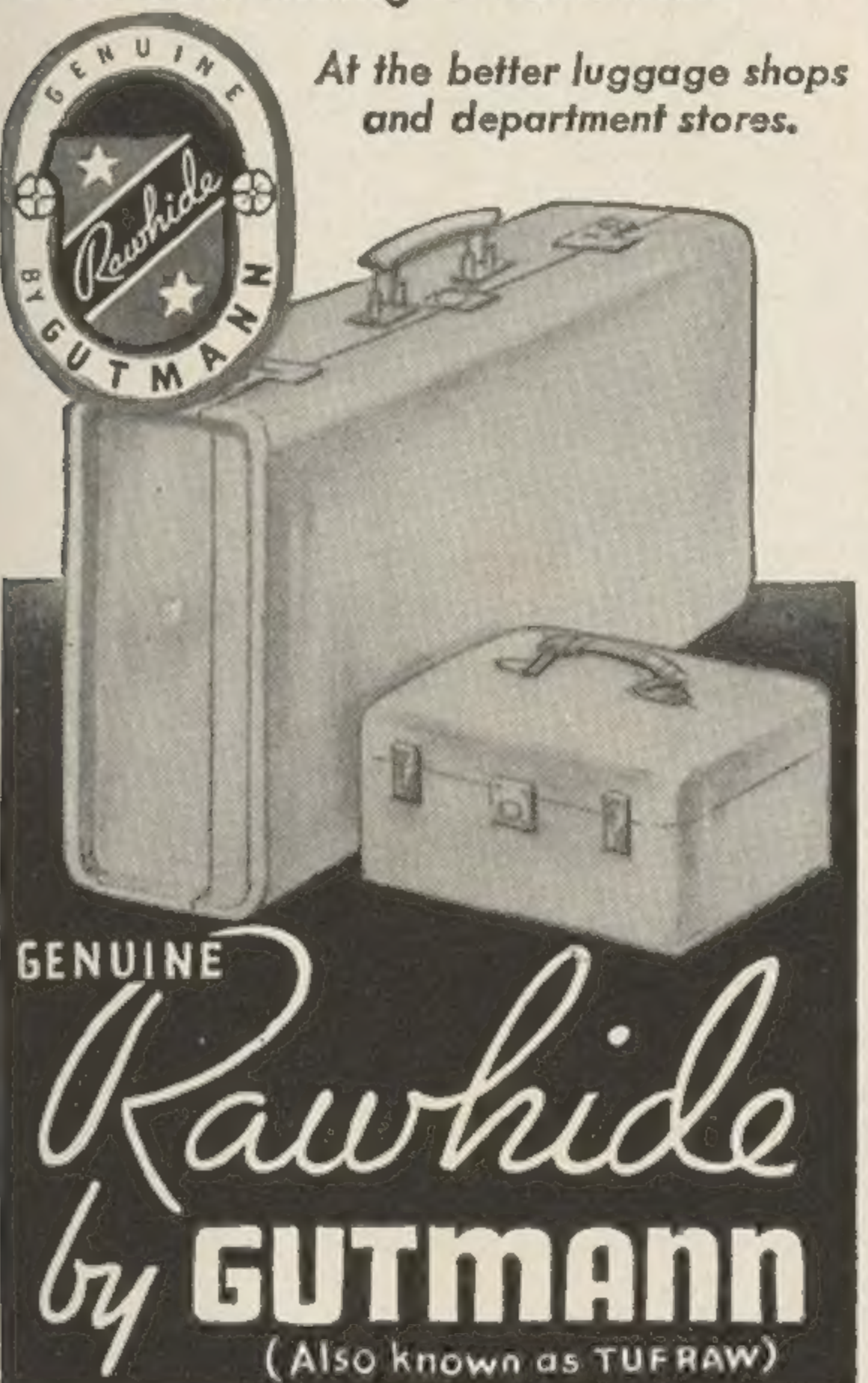
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SERVE YOURSELF

bowls and simple dishes for this type of setting. Guests can pour their own coffee (you see one guest doing this in the sketch below), or a servant behind the buffet table can do the pouring and keep fresh coffee brewing. And there are many people to swear to the fact that having coffee in a Silex machine is the best way to brew it.

If you want to keep hot food hot for your buffet meal, even for those undeserving late guests, or if you run the kind of household where breakfast has to go on for hours on week-ends, a huge hot-water dish keeps everything under control. A modern version of these dishes has been designed by Manning-Bowman, a Buffet Server, which has an electrical unit to keep the water around the dishes hot. Two large china dishes fit into a chromium frame, which looks like a neat, little, shining stove with ivory handles. If you go in for curry dishes, you can put the rice in one compartment, the curry mixture in another, and all the condiments in a big hors-d'œuvre dish, and, with a salad bowl and a cheese tray, have a complete meal with a minimum of fuss and service. That is just a little idea of our own, because, of course, you can put anything in the dishes you want. There is a smaller arrangement, too, called Serverette, for smaller parties. In either of these, crushed ice can be substituted for the hot water, and the food will be kept cold instead of hot.

Another Manning-Bowman idea that is an inspiration for buffet service is a roll-warmer. This is a chromium bowl with a cover and rack inside that holds the rolls. It isn't electric, but is put directly over the flame for its heat. The rolls get hot, but aren't scorched, because they don't touch the bottom of the warmer. And, transferred to the dining-room, they stay hot for some time in the hot dish. Science is Wonderful!

A simple little device—which isn't essentially for self-service, but which is of very present help to the host who is mixing drinks himself—is an ice-crusher that is also a pair of ice-tongs. This is constructed in such a way that it grips a block of ice firmly, and doesn't let it go until you have the ice where you want it. Then, at the upper ends of the handles, inside, are some good strong teeth, and, when these are forced together, they break a block of ice into pieces for your shaker. Like child's play, but practical. This ingenious bit is a product of Chase Brass and Copper Company.

You can probably find all of the items described in this self-service saga at department and house-furnishing stores in your own city.

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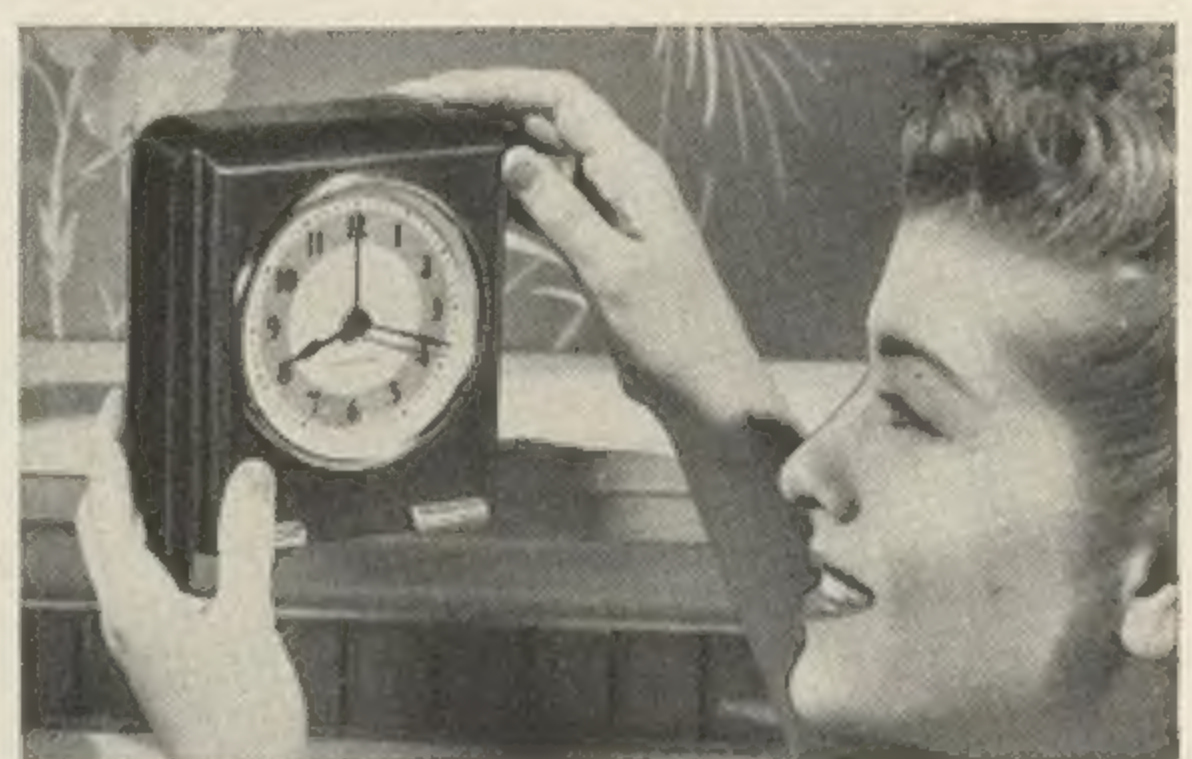
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Tulsa, Okla. . . . Seidenbach's

SOCIETY

(Continued from page 157)

ENGAGEMENTS

PHILADELPHIA

Wilson-Hirst—Mrs. Elizabeth Taylor Wilson, daughter of Mrs. Coleman Peace Brown, of Anselma, Pennsylvania, and of the late Hollinshead N. Taylor, to Mr. Sidney H. Hirst, son of Mr. and Mrs. William Lucas Hirst, of Wayne, Pennsylvania.

POUGHKEEPSIE

Harrington-Breed—Miss Jocelyn Harrington, daughter of Dr. James T. Harrington and Mrs. Harrington, to Dr. James Roy Breed, son of Dr. Robert Huntington Breed and Mrs. Breed.

STAMFORD

White-Garside—Miss Aldana Elizabeth White, daughter of Mrs. Dana Quimby White, of Stamford, Connecticut, and Mr. W. Lee White, of Westport, to Mr. Ruel Rushforth Garside, son of the late Mr. and Mrs. John R. Garside, of New York.

WEDDINGS

NEW YORK

Clark-Graham—On August 1, in the chapel of the Church of the Heavenly Rest, Mr. Charles Martin Clark, son of the late Charles Martin Clark and Mrs. Clark, and Miss Valerie Graham, daughter of Mrs. Augustine L. Humes, of New York and Newport, Rhode Island.

Coster-Dansey—On July 12, in the Madison Avenue Presbyterian Church, Mr. Oliver DeLancey Coster, son of the late Mr. and Mrs. Henry A. Coster, and Mrs. Pauline Cory Dansey, daughter of the late Dr. and Mrs. David Cory.

Mountain-Child—On August 9, in the Church of the Assumption, Westport, Connecticut, Mr. Robert Perry Mountain, son of the late John Henry Mountain and Mrs. Mountain, of Middletown, Connecticut, and Miss Barbara F. Child, daughter of Dr. Charles Gardner Child and Mrs. Child, of New York and Westport.

Norman-Browning—On September 2, in Saint Bede's Chapel, Rosemary Hall, Greenwich, Connecticut, Mr. Frederick C. Norman, son of Mr. and Mrs. Frederick F. Norman, of Staten Island, New York, and Miss Alice Browning, daughter of Mrs. Selwyn Bywater, of Greenwich.

Olivieri-Konta—On June 14, Mr. Renzo Olivieri, son of Mr. and Mrs. Giovanni Olivieri, of Florence, Italy, and Miss Phyllis Konta, daughter of Mr. and Mrs. Geoffrey Konta, of New York and "East Meadow," Hempstead, Long Island.

Stonborough-Churchill—On August 9, Mr. Thomas H. Wittgenstein Stonborough, son of the late Dr. Stonborough, of Vienna, and Mrs. Stonborough, and Miss Elizabeth Churchill, daughter of Mr. and Mrs. Warner Leaman Churchill, of New York.

Timolat-Fuller—On September 7, Mr. Louis King Timolat, son of Mr. and Mrs. James Guyon Timolat, of Red Bank, New Jersey, and Miss Marie Léonie Fuller, daughter of Mr. and Mrs. Paul Fuller, of "Four Winds," Hewlett, Long Island.

von Stade-Russell—On August 12, in Saint James Church, Keene, New Hampshire, Mr. F. Skiddy von Stade, junior, son of Mr. and Mrs. F. Skiddy von Stade, of Westbury, Long Island, and Miss Susan Russell, daughter of Mrs. Renouf Russell, of Chestnut Hill, Massachusetts.

Winter-King—On August 20, in Claremont, New Hampshire, Mr. L. Clark Winter, of New York, son of the late Professor Irvah L. Winter and Mrs. Winter, of Boston, Massachusetts, and Miss Gertrude Elizabeth King, daughter of the late Henry Otis King and Mrs. King, of Claremont.

BALTIMORE

Tenney-Franchot—On September 16, in Emmanuel Church, Baltimore, Maryland, Mr. Daniel Gleason Tenney, junior, son of Mr. and Mrs. Daniel Gleason Tenney, of New York, and Miss Constance Lippincott Franchot, daughter of Mrs. Harold Money, of Baltimore, and the late Douglas Warner Franchot.

BOSTON

Graham-Putnam—On June 17, in Emmanuel Church, Manchester, Massachusetts, Mr. John MacDougall Graham, son of Mr. and Mrs. Kelley Graham, of New York, and Miss Barbara Putnam, daughter of Mr. and Mrs. George Putnam, of Boston, Massachusetts.

CLEVELAND

Bennett-Spieth—On July 8, Mr. Bruce Doty Bennett, of Indianapolis, Indiana, son of Mr. and Mrs. Bruce W. Bennett, of Wilkes-Barre, Pennsylvania, and Miss Alice Neville Spieth, daughter of Mr. and Mrs. Lawrence Caleb Spieth.



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